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Papers concerning the Southwest Indians as to folklore, customs, literature, ethnic groups, cultural similarities, reading lists, and pilgrimages make up this issue of the Arizona English Bulletin. (DB)

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SOUTHWESTERN LITERATURE AND CULTURE IN THE ENGLISH CLASSROOM

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Ken Donelson, Editor, ARIZONA ENGLISH BULLETIN
LL 639, English Department
Arizona State University
Tempe, Arizona 85281

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1. Ordinarily, papers should be no longer than 10-15 typed, double spaced pages.
2. Writers who wish to submit brief notes should consider submitting them as paragraphs for the Shoptalk section.
3. Avoid footnotes, unless absolutely necessary. If vital, list consecutively at the end of the article.
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ARIZONA ENGLISH BULLETIN

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Preface to SOUTHWESTERN LITERATURE AND CULTURE IN THE ENGLISH CLASSROOM

During the last few years, we have witnessed a phenomenal growth of interest in Western or Southwestern mythology and ballads and history and novels and social criticism and legends and nature writing and folklore. Readers and scholars may dispute particular reasons for this interest in things Western and Southwestern, but the growing lists of regional books from the presses of the University of Arizona and the University of New Mexico and the University of Oklahoma and the University of Nebraska, the growth of popularity of journals as dissimilar as TRUE WEST and AMERICAN WEST and WESTERN AMERICAN LITERATURE, and the proposed scholarly bibliography of Southwestern Literature all attest to a genuine and widespread interest. Perhaps the enthusiasm stems from a nostalgic waxing for yesteryear or the good-old-days or the far-more-simple-and-secure-past when right was right and wrong was wrong and both were easily and clearly discernible. Perhaps the continuing fascination with the simplicity and directness and excitement and heroism of many cowboy movies and cow-country stories is partially responsible. Perhaps the near national interest (sometimes bordering on mania) for ecology and saving what is left of the country's wilderness may be a reason, for the national attitude toward the idea of wilderness has changed drastically in the last 200 years. Perhaps the cultural clashes so inevitable in the West represent in a microcosm what mankind faces throughout the world, and in that microcosm man may view the problems and dilemmas of adjusting to an inevitably altered world to come. Perhaps our national guilt about past mistreatment of the downtrodden is responsible, for almost no group has been trodden down much more (and ignored or misinterpreted in the process) than the Indians.

This issue contains articles on all sorts of things related to the Southwest--Indians, folklore, customs, literature, ethnic groups, cultural similarities, reading lists, pilgrimages. It has enough information and titles and teaching suggestions to last most teachers several years. The bibliography alone might provide sufficient reading for several nights' labor. It is a particularly rich issue.

Some readers may question what is included or excluded by that ambiguous geographical term, "Southwestern," in the title. Writers and historians have never delineated clearly what the term means, though nearly everyone using it has some understanding of what it means to him. In his "Southwestern Regional Material in a Literature Class," John Hakac suggests the difficulty of defining the term by noting that Eugene Hollon included only Texas, Oklahoma, New Mexico, and Arizona in his THE SOUTHWEST: OLD AND NEW, that C. L. Sonnichsen included the same four states in his anthology THE SOUTHWEST IN LIFE AND LITERATURE, and that J. Frank Dobie defined the area as "The principal areas of the Southwest are, to have done with air-minded reservations, Arizona, New Mexico, most of Texas, some of Oklahoma, and anything else north, south, east, or west that anybody wants to bring in" in his essential GUIDE TO THE LIFE AND LITERATURE OF THE SOUTHWEST. Hakac's article in WESTERN REVIEW (Spring 1970, pp. 12-18) is worth reading for anyone interested in the West or Southwest but his comments on the difficulty of describing specifically what the Southwest is or is not pretty well explains the fuzziness of the editor in selecting material for this issue. The editor shares Dobie's view that the Southwest includes just about anything anyone wants to get in. If Arizona, New Mexico, Oklahoma, and Texas belong, the editor democratically includes at least chunks of Nevada, Utah, Colorado, California, and Kansas. Characters in Western novels and history have a predictable and understandable (if awkward and annoying) habit of wandering from Arizona to Nevada to Oregon to Montana to Colorado to New Mexico. To argue the questionable status of a particular novel in the canon of Southwestern literature because the hero crosses from Arizona to Nevada in search of a rustler is not literary accuracy--it is fastidiousness carried to fussiness and bordering on lunacy.

AN INTRODUCTION TO THE HOPI INDIANS AND THEIR MYTHOLOGY[1]

LaVerne Harrell Clark, Tucson, author of
THEY SANG FOR HORSES (University of Arizona
Press, 1966) and articles in WESTERN AMERICAN
LITERATURE, ARIZONA AND THE WEST, and other
journals

(The following talk was given before junior high and high school students in Pima and Maricopa counties on campuses where a large part of the audience consisted of Indian pupils from various Southwestern tribes.)

Last summer, while I was at work on a current Indian folklore project of mine, it was my good fortune to visit on a number of different occasions the Hopi Reservation, which I had previously come to know, during the past ten years or so, only through scattered visits and study. However in my recent trips to Hopiland, I got to see a number of ceremonies I had previously been unable to witness. I also became better acquainted with the Hopi way of life and made some valued friendships among these fine people. Today, though I will not have time to dwell much upon my own personal experiences among the Hopi, I would like to tell you a little about what I have learned about them and their culture. I feel I should do this as a way of introducing you to the main subject of my talk, which will concern the mythology of these Indians--an area, that, as many of the uninitiated among you may discover, contains a great wealth of folk literature tied to the Southwestern scene.

The Hopis live on a small reservation in northeastern Arizona about seventy miles above Winslow. Their name, as it translates from the native words of Hopituh shinumu, means "peaceful people." This identification truly characterizes these placid, unchanging Indians, who as a people have probably been less affected in their religious outlook by influences from the Spaniards, the Anglos, or other outside cultural contacts than have been any of the other Southwestern Indian groups. Partly this is due to their geographical isolation in pre-automobile days upon Black Mesa, a great plateau covering most of the area officially recognized as the Hopi Reservation and containing four huge finger-like penninsulas--First, Second, Third, and Antelope Mesas. It was a remote land from the regions frequently visited by the conquistadores of the sixteenth century. Moreover, it remained relatively undisturbed by the Spanish control, which was to exert itself so forcefully over the other Pueblo peoples--those who lived along or near the Rio Grande River in New Mexico, or at Acoma, and Zuñi during the seventeenth century. There was, too, even less contact with enemy tribes than one might expect. The fortress-like character of the Black Mesa and of its historic, remote cities--Oraibi, Walpi, Shungopovi, Mishongnovi, Sichomovi, and Shipaulovi, all places, in which the people still live today, made attacks by other tribes difficult. This was because the Hopi were living up high--usually around 6,000 feet in the terraced, stone-walled pueblos that I have just named, and the only access to the interior of these villages atop sheer cliffs was either by crude ladders or very narrow stone steps.

Today we can reach any of the places just named by steep, winding black-topped roads. We are certain to receive a cordial reception from the citizens of them, and also in the neighboring off-the-mesa-top Hopi villages of Polacca, New Oraibi, Moenkopi (actually located off Black Mesa, forty miles west near Tuba City on the Moenkopi Wash), and in the other Third Mesa villages of Hotevilla and Bacabi, where the rest of these Indians live. They ask only that visitors observe a few rules regarding photographic and ceremonial restrictions.

Now numbering approximately 6,500 people,[2] and surrounded completely by the larger Navajo population and reservation on all four sides, the Hopis remain distinctly separate and individual from the Navajo in their traditions, rituals, ceremonials, social organization and way of life.

Unlike their sheep and horse-raising Navajo neighbors, the Hopis are farmers. They earn their living by growing corn, peaches, and a few other garden products, such as squash, beans and watermelons, in little patches along the banks of five deeply eroding washes. These arroyos carry water gushing down from the four finger-like mesas of Black Mesa only during the rainy season of the summer, or at times of flood.

Corn, and corn-growing, and rain and rain-making to make the corn grow, occupy more than half of the waking hours and activities of Hopi citizens. I mean this not only in a subsistence way, but in a way which actually ties in deeply with the Hopi socio-political and ceremonial concepts, for if two factors can be singled out as the key to the Hopi ceremonial calendar, they would be corn and rain. I wish I had more time to dwell now upon this particular point, but I can only pause now to emphasize that the religion and mythology of the Hopi are not actually a separate category or categories of life. They are not restricted only to the ceremonial aspects of these Indians' lifeways, nor are they limited simply to ritualistic associations within the kiva. For religion, and in turn mythology, are as deeply tied to the basic subsistence pattern of the Hopi Way as is the bowl of piki (a wafer-thin cornmeal bread, which is always a part of any Hopi feast), or the metate (the flat grinding stone) in the corner of a Hopi dining room.

The highly complex Hopi ceremonial calendar is divided by students of their culture into two halves, the first being made up of corn and crop growing ritualistic ceremonies, and the latter half consisting of rain and rain-making ceremonies for crop growing. In the first half of the year, we begin with the Soyaluna, or Winter Solstice Ceremony in December and proceed on through the Powamu in February. The latter begins the actual planting ceremonies with the forcing of bean plants to grow inside the kiva. We continue on through the Palulukonti (Winter Serpent Dance) with its corn-sprinkling rituals in March to the Kachina Dances of April and June, held while the kachinas are still on earth. We end the first half of the ceremonial calendar with the Numan Kachina Ceremony (or the summer solstice observance). As we think about these ceremonies, we realize that all of them emphasize fertility and involve fervent prayers for abundant harvests of crops.

Now, let's examine more closely the second half of the year. From July, when the kachinas go below to the underworld, on through December until the winter solstice when they return to earth, most of the Hopi ceremonials are elaborate rituals for rainmaking--ceremonies such as the famous Snake Dance. This is the religious observance in which the Hopis actually dance with live snakes, usually with rattlers or bullsnakes, because they believe that these serpents are messengers of the gods and will carry the word underground to the deities below that the people on earth need rain for their crops to grow. This majestic dance, and its companion, the Flute Ceremony, which is also performed to bring rain, are always held on the Hopi mesas during August, at some date occurring in the last half of the month and decided upon each year by the village leaders. The Snake or Flute Ceremonies have always been carried out by societies made up entirely of men; they are always followed by the women's dances in the fall. Performed by the Marau, Lakon and Oaqol Societies, the latter observances are accompanied with major prayers for rain, fertility and weather control. The fall calendar ends with the Wuwuchim Ceremony in November. This is an annual initiation ceremony the Hopi people hold in which the emergence from the underworld is performed, and a new fire is kindled and distributed to all the homes in the various villages.[3] Basically this is the pattern and significance of the major ceremonies that occur each year in Hopiland.[4]

A Hopi Indian named Edmund Nequatewa, who became a folklorist writing upon his own people and village on Second Mesa, says in the introduction to his book TRUTH OF A HOPI AND OTHER CLAN STORIES OF SHUNGOPOVI, that one might call the stories related in his book the "Old Testament" of the Hopis. I think that this is as good a way as any for us to consider the myths and legends, which we are about to investigate, for with the Hopis the connection between religion and mythology is a close one. To a people who still mostly belong to their native, or Hopi religion--only a small percentage of whom have become Christians, the myths are sacred aspects of dogma. Embodied in rituals, morals and social organization, they form an active, integral part of Hopi culture. They constitute the safe path for men to follow--the Hopi Way.[5]

As I began preparing for this talk, I wondered how I should best organize the stories of the Hopi I wished to present to you. When I began to notice that Hopi myths fall more or less into several different types of tales, I decided that the best plan for me would be to work out a very broad and certainly quite general classification system for them. While I found that some of the myths and legends in their winding development of plot could be included under several different classifications, or at least could overlap into more than one category, I realized, nevertheless, that most of my material conformed to the following outline. Needless to say, it is the one I am going to utilize in introducing you to the wealth of folk literature in existence today among the Hopi:

I. Origin Myth
II. Emergence, or "the Coming-Up" Myth
III. Migration Myths
IV. Stories of Household Gods and Outstanding Collective Spirits
(The Dead, The Clouds, and The Kachinas)
V. Stories of the Ancient Monsters and Tales of Animals, Birds, and Insects

First, there are the origin myths found among the Hopi. They usually can be broken down further into one or two sub-catagories; that is, the general origin myth, recognized by all the Hopi people, and those particular origin myths refering specifically to the story of the beginnings of the separate clans. For lack of time, we shall concentrate today on only the general origin myth. A fine example of such a type of story is found in Voth's THE TRADITIONS OF THE HOPI.[6] I have selected it because most of the particular clan origin myths belonging to each of the separate clans basically agrees with the pattern of this myth, only deviating from it drastically when they come to the point in the myth where the individual mentioning of the clans begins. At such time they ordinarily go into more elaborate descriptions of their own individual lineage.

According to the Voth version, in the beginning of the world there was only water; no people lived. The only deity about was Huruing Wuhti, the goddess of "hard substances" (turquoise, coral and seashell)--the most important female in the Hopi pantheon, for she is considered the mother of the entire universe, as well as being the wife of the Sun. In this particular version, as is sometimes the case in others, the goddess appears as a dual deity, the Huruing Wuhti of the East Ocean and the Huruing Wuhti of the West Ocean. Besides this deity, or deities, there was also Tawa, the Sun God, or Father of Life, who is another of the major deities of the Hopi. At night, the Sun God wore a gray fox skin, and at dawn he donned a yellow one. The two female goddesses who served as mates to him started the real action in the story by causing dry land to appear, but their husband, seeing on his journey across the sky that nothing inhabited the barren earth, told the Huruing Wuhtis that they should make beings for it. Like most wives, the Hopi goddesses decided that they would check up on their husband's report. They proceeded to make a little wren from a clay substance, put life into the bird and sent him out to fly around all over the land, inspecting it for them. When Wren returned, he vouched that Sun had told them the truth; he had not been able to see any thing or anybody either. However, both the bird and Sun were decidedly mistaken; Spider Woman was living at that very time in the great Southwest. Now, we should not trouble ourselves about such exact details as to how the good lady got to earth before any of the other beings. Possibly the only explanation for her sudden appearance here is that this Old Spider Grandmother, as she is often called, is one of the most beloved of the familiar household gods to the Hopi, and therefore, her presence is encouraged in as many of the tales as possible, especially among the humble people.

Satisfied by the wren's report, the Hard Shell Women of the East and West proceed to make some birds, animals and men. The western deity takes up the task of creating the birds and animals and teaching them the different sounds they should make so that they are able to speak their various languages. The eastern goddess devotes all her time to forming one pair of white human beings to live on earth and to teaching them an understanding of the things of their lives and the world around them. Her method of instructing the first man and woman created is fascinating. Her procedure is that she takes two tablets make of her own hard substance and draws characters on them with a wooden stick. Next she rubs the palms of each one of her couple so that they will be given an understanding of the writing on the tablets. In this way, she teaches her white couple a language before she takes them over the rainbow to her home and builds them a small house near her large one. The couple stays at their new home for four days.[7] Then, they leave in order to go select a place of their own, where they can construct a little dwelling after the model the goddess made them. Some Hopis feel that this couple represent the "Bahana's" people. "Bahana" is the name the Hopi call all white people. The ethnologist Voth notes that the people who feel that this is true also believe that "the language taught to these two people was the language of the present White man," or English-speaking people.[8]

Here the tale shifts back to Spider Woman and shows that she is not to be outdone by the Hard Substance goddesses! When she learned what they had been doing, she decided to prove that she could accomplish important things with her powers too. At once, she began to create a man and woman of clay. Her couple turn out to be white people too, but they are different from those other whites that the Huruing Wuhtis made, for these humans are easily recognized as Spaniards, the conquerors of the great Southwest! Since the Hopis were one day to have their first serious conflicts with these particular white people, the myth takes on a definite tone of apprehension regarding them. In fact, this is a good illustration from among many others when it may be said that the Hopi's beloved Spider Woman evidently was not thinking of the welfare of her chosen Indian people when she made such a creation as this formidable new foe. Still, whatever her good attributes in mythology are, the Hopis always show this household goddess to be a very human kind of person--one who occasionally blunders; because of this quality, they are delighted to forgive her for a great many errors in judgment. These Spaniards, or Castillians, as this version of the origin myth calls them, being the first whites that the Hopi encountered, were initially mistakenly considered "the true Bahana," a term referring to a white, god-like deity, whom the Hopi, like their distant linguistic relatives the Aztecs of Mexico, once awaited as a savior; but the Indians soon learned better. Spider Woman taught her couple the Spanish language and imparted knowledge to them just as the Hard Shell Woman of the East had done with the first white couple.

Spider Woman also gave her couple another very important gift too, two burros. I must pause here to note that the burro or horse creation motif is a significant one to consider in the origin, emergence and migration myths of the Hopi, just as it is in the mythology of some of the other Southwestern Indian tribes. In fact, as some of you here already know, I found this theme to be of such importance in the Southwest that I wrote a book called THEY SANC FOR HORSES.[9] It tells the story of the impact the horse made upon the folklore of some Indian neighbors of the Hopi--the Navajos and Apaches. You see, the Hopis, like these neighbors of theirs, and like other Indians all over the Southwest, had no burros or horses until the Spaniards introduced such animals to the New World. For within historic times, horses in their present form were unknown to this continent until the Spaniards brought the first animals to the Americas. I say "present form" here, because, of course, the prehistoric horse was known to the Americas, but this predecessor of the modern horse died out in the Western Hemisphere before it evolved into the horse of today, and thus, it had to be brought to this part of the world from Europe where it had flourished from early times. But although the sedentary Hopi had none of their prized burros before the Spaniards brought these helpful animals to them,[10] their myths, like those of the great nomadic Navajo and Apache horsemen, usually attribute the gift of their mounts to their deities; seldom, if ever, to the Spaniards. In fact, these domesticated animals, acquired from European soil, stand as firmly ensconced in Hopi mythology as though they had always been there; for instance, in much the same way that the most prized of the game animals do. On occasion, though, Hopi mythology does take up the issue of why some of the other peoples were riding around on earth in the days when the Pueblo people had no mounts and had to carry their burdens around themselves. In such instances, the usual theme of the tales is that though Spider Woman really created the burro, or less frequently the horse, for the Hopis;[11] nevertheless a conniving people--in some instances, they are Spaniards, in others, Mexicans, and in still others, Navajos--either stole all the burros or horses soon after their creation, or else got possession of them in some especially cunning way.[12] Sometimes, however, the Spider Woman will actually give it first to the Spaniard, or to some other kind of "Bahana," or else to the Navajo, but always with a tone of measured regret. Whoever the particular enemy selected may be, he will get to ride it first simply because he has the ability to learn to do so swiftly, an ability the short, squat Hopi of the old days somehow lacked. I stress "Hopi of the old days" here, because now the Polacca cowboys show the world, and especially the Navajo and Apache, that they can hold their own with the best of the riders at many Southwestern events.

But back to the origin myth. After creating the Spaniards, Spider Woman continued creating other people in exactly the same way she had created these first human beings. To each new human creation, she gave a separate language. Absentmindedly, for as I showed you earlier, she is often more human than godlike, the good Spider Woman created a man and forgot a woman for him! The Hopis vow that this is why we have bachelors and single women. Spider Woman tried to remedy her mistake, though. She told this woman, who appears to be the first model for an old maid, to find herself a bachelor and marry him. The woman obeyed and found herself such a partner, but their marriage never was a happy one; the couple would quarrel and separate, make up and then break up again. In fact, their union seems to have set the very prededent for so many contentions and divorces between man and woman, and husband and wife.[13]

The origin myth continues its story. After Spider Woman had completed forming her creations, the Huruing Wuhti of the West, who up to this point, had only created birds and animals, grew concerned and decided she wanted "some good people" of her own to live near her and keep her from being lonely. She called a counsel with her sister goddess in the east, and after telling her what her plans were, also began to work at creating, in the same way her sister had created the first people, many other pairs of humans. She made husbands and wives to go live in her western world and lead the nomadic lives living on game, which all groups of Indians knew in prehistoric days. However, contentions arose when these people of hers met the Spaniards of Spider Woman. Eventually the Huruing Wuhti of the West grew tired of this bickering and decided to go live "in the midst of the ocean," where her sister of the east joined her, neither of them ever returning to earth again. The western goddess's Indian people were sad to see her go, but she told them to pray to her whenever they wanted something. The Spaniards became very angry when they heard about what had transpired, and being a very skillful people, they decided to find a way to get to Huruing Wuhti's abiding place, for after the goddesses come together in the ocean, the myth speaks of them as one, rather than as two beings. Though they come after her with guns, Huruing Wuhti manages to triumph by succeeding in getting them to lay down their weapons and attempt an endurance test, which involves the lifting of a white stone. But they fail in this challenge, for when they touch the white rock, their hands adhere to it. Thus, they are forced to stand there helpless as the deity rubs their weapons into powder. Before disappearing through an opening in the floor of her kiva-like home, she lectures the Spaniards on exchanging their knowledge with that possessed by her people, rather than wasting all their time quarreling with them. That way each people could learn from the other. Only when the Spaniards agree to try this plan of hers does Huruing Wuhti use her great supernatural powers and release the hands of the men from their stone weights. The myth ends with this note about the Spaniards: "They departed, but Huruing Wuhti did not fully trust them, thinking that they would return, but they never did."[14]

It's time now to turn to the second type of myth--the emergence or "coming-up myth." It concerns the emerging of the Hopi from the underworld. While each of the Hopi clans preserves a separate version of the legend, most agree on the principal motifs of the story. For instance, all claim a common origin in the interior of the earth, and while the places of emergence to the surface of this world are identified as being in widely separate localities generally located in the Southwest (a common one is the Grand Canyon), all versions concur in maintaining the earth as the fourth plane on which mankind has existed. The majority mention social problems, caused either by evil persons or wicked high priests, which eventually brought about dissension and actual skirmishes in the first three planes of existence. Each time when Sotukeu-nangwi, a deity usually identified with the Supreme Being,[15] realizes that his charges have not properly carried out their ceremonies and his life plan--one, be it noted, that muchly resembles the Hopi Way, he with much disgust abolishes their world. Most of the people, animals and other beings die when Sotukeu-nangwi destroys each of the underworlds; however a few always survive to populate the next place and to repeat again the same bad cycle of events. The first two underworlds are abolished in various ways, but the third, from which the living beings escape to the present world, is nearly always ruined by a torrential flood. Accounts vary in describing these underworlds and the way of life in them. For instance, one story will follow along the pattern of an emergence myth collected by the Hopi folklorist Edward Nequatewa, informing us that in those places "in the beginning" (meaning before the dissension began), "all life and everything was good, in peace, and happy."[16] On the other hand, another will vary sharply from the foregoing description and will resemble this one, recorded by A. M. Stephen some eighty years ago: "In the beginning all men lived together in the lowest depth, in a region of darkness and moisture; their bodies were misshapen and horrible, and they suffered great misery."[17] Plainly this latter account joins similar testimonies to the affect that the underworlds were such foul and unpleasant places that their very atmosphere in themselves caused mankind to push up, or "to come up" to a higher plane of existence.[18]

Before leaving the subject of the emergence myth, I want to offer you another portion of the story, one characteristic of the part dealing with the people's journey up to this world. To find a means of escape from the third world, the chief calls a counsel of wise men together. After praying and meeting with him for four successive days, they advise him to call on the aid of two birds--Mocking Bird and Canary--to sing some ceremonial songs. Consequently, the singing-ceremony of these birds brings the aid of four others--Eagle, Hawk, Swallow and Shrike, who each, in the preceding order, exhaust themselves in efforts to reach the top of the underworld's sky until the fourth bird--the Shrike--succeeds in doing so. After peering up at the earth through a hole--he finds in the center of the underworld sky, Shrike returns to report to the chief and his concerned followers that up above them there is an uninhabited land of light and sunshine. A familiar household god Poker Boy, who is a culture hero of sorts, suggests they call upon Chipmunk to build them a tall tree, so they can climb up it to reach safety through the hole in the sky, or sipapu (the place of emergence, still symbolized by the hole in the center of the floor of each kiva.) Thus, Chipmunk is summoned, and with much ceremony--mostly made up of singing and blowing saliva over nuts and seeds, builds four trees--a spruce, fir-pine, long needle pine and finally a bamboo. It is this last, fourth tree--the bamboo--that, of course, finally shoots up majestically to touch and enter the opening in the sky! Another elaborate ceremony then takes place with the mocking bird singing the "calling songs" of the Hopi, as the Chief leads the people into the opening at the bottom of the bamboo tree. Chipmunk has thoughtfully gnawed out the hole there to serve as an entrance. While the whole population sings "awfully long songs four times," the people make the long journey up the tree to earth.[19] The One Horned Society priests, who even today belong to the most powerful of all Hopi sacred societies, and whose duty it is to look after the dead, remained below to cut the tree down after the last songs were sung. In this way, they hoped to prevent bad spirits and evil people from getting up to earth. It was a great sacrifice on their part, but unfortunately some of the undesirable slipped through anyway. Since the bamboo still had people in it when it was cut down, it became a tree with joints.[20]

The migration myth is the third type of tale to which I wish to introduce you. As in the case of the emergence legend, each clan has its own individual migration story, but here the likeness of the two types of tales ends, for unlike the situation surrounding the emergence myth, there is actually no generalized Hopi migration legend which will serve as a model for all the various clans. However a pattern outline of what transpired after the emergence to bring about these wanderings can be made by piecing together various bits of information furnished by the migration stories themselves. It seems that those same familiar vices, which brought about the destruction of the underworld in the emergence stories--wickedness or sexual misbehavior of the people, their disobedience to chiefs, and their neglect of ceremonials--also promoted the wanderings of their clans. Both Stephen and Elsie Clews Parsons, the renowned mother ethnologist of the Pueblo peoples, believe that localization of the clans came about through their finding of certain signs or omens at the place where they finally stopped. Either this happened, or else the clans stopped at a given spot through a chance encounter with a stray hunter from other Hopi-speaking groups already settled in an area.[21] A frequent sign in the tales which caused them to stop was discovering the **tracks** of Masauwu, a towering personage in the Hopi pantheon. Not only was he the first denizen of Hopiland, but he also serves these Indians as Giant God of the upperworld, god of fire, and guardian of death.

There is another feature of the clan migration stories I wish now to point out to you. This is that these legends usually take up, in one way or another, the subject of how a certain society either acquired or came to be associated with a specific ceremonial which their clan continues today to perform or control. Let's look at one belonging to the Snake Fraternity, and given to Stephen by the oldest member of the Snake clan sometime between 1891 and 1894. Though many variations occur in the migration stories of the Snake people, I think this version is the most vivid one I have ever encountered. In fact, it so intrigues me that I made special trips last summer to visit and revisit again some of the places which this myth names. I went to the Tusayan ruins of the Grand Canyon, a place the Hopis generally agree the Snake people were the first to occupy. I even journeyed to remote Navajo Mountain in Utah along the Arizona border, and also camped along the Wipho Wash near the pueblo of Walpi, a village I never fail to look upon without feeling a thorough sensation of awe. Therefore, even though the happenings in the section I am now going to read you may sound as bizarre to you as once they did to me, I can assure you that the trail these people wandered over is now a very familiar one to me:

> At the general dispersal, my people lived in snake skins, each family occupying a separate snake-skin bag, and all were hung on the end of a rainbow, which swung around until the end touched Navajo Mountain, where the bags dropped from it; and wherever their bag dropped, there was their home. After they arranged their bags (medicine puches), they came out from them as men and women, and they built a stone house which had five sides (possibly at Tuysayan). A brilliant star arose in the southwest, which would shine for a while and then disappear. The old men said, 'Beneath that star there must be people,' so they determined (sic) to travel toward it. They cut a staff and set it in the ground and watched till the star reached its top; then they started and traveled as long as the star shone; when it disappeared they halted. But the star did not shine every night, for sometimes many years elapsed before it appeared again. . .when this occured, our people reached Wipho (a spring a few miles north of Walpi), the star disappeared and has never been seen since.[22]

We now arrive at the fourth class of myths--the stories of familiar household gods and outstanding collective spirits (the dead, the clouds and the kachinas). Unfortunately, time will prohibit my giving detailed stories involving the deities and beings in this category, though I should like doing so. At best I can hope only to acquaint you with some of the major personalities in this category, which is probably the largest grouping of any I have given you. As you may have expected, it contains a veritable army of individualized gods, culture heroes and spirits. I might add further that the majority of the Hopi myths usually include at one place or another, at least one, if not a dozen of the personalities which could be placed in this category. In fact, one might safely call this type the main artery of Hopi folklore. Among its personalities, we find the two, who, next to our now familiar friend--the goodly Spider Woman, figure as the major household gods. They are the Twin War Gods, or, as the Hopi call them, the Pookongs (or the Pukong-ho-yat). Sometimes they also appear with their traditional names, Echo and Little Smitter. Grandsons of the beloved Spider Woman, these boys are in charge of acquiring the things mankind can not acquire for himself (i.e., horses, thunder bolts to defeat the enemies, etc.). They use their supernatural abilities either to obtain directly, or else to create things in ceremony for the good of the people. Continuously they are at work fighting and destroying the monsters and awful situations that are always threatening the well-being of their people. Still, like Spider Woman, they are frequently more human than godlike. Thus they are frequently full of mischief, or have to learn things like humans do through trial and error. Possessing such traits in their personalities, they often receive scolding from the more irreproachable deities.[23] These Twin War Gods, along with Spider Woman and three of her grandsons--Poker Boy, Cottonseed Boy and Patches, and with one other personality, that of the Salt Woman, who is said to inhabit the lake south of Zuni,[24] are the main supernatural beings, or household gods, said to belong to the common people.

In order to more easily understand the association the Hopi have in mythology for such collective spirits as the dead, the clouds and the kachinas, we should look into one of the most important beliefs in Hopi religion. This is the cult of the dead concept. The Hopi of today realize in man a double nature, correspondint to a body and soul. The soul they call "breath-body." It is this, which passes at death through the sipapu, or entrance to the underworld. A dead person is not considered a loss to his society; he is simply a person who has undergone an important change of status. Once admitted to the realm of the underworld, the spirits engage in the same pursuits they followed on the earth. However, the "breath-body," which has been freed from the material trouble of life by death does have a supernatural influence. It is the acquisition of this supernatural power by the dead man which provided for the basis of the Hopi identification of the spirits of the dead with the clouds and the kachinas. Since clouds bring rain, it also follows that the deceased Hopi are considered as rain bringers. Therefore the Hopi have a traditional prayer they say when one of their tribesmen dies and is being buried: "You have become a Rain god; grant us our wishes (meaning send us the desired rains)."

What then are the kachinas exactly? People often equate them more or less to the roles the saints play among Christians. While this is a fairly good analogy, kachinas, unlike saints, may also personify the spirits of animals, birds, plants, even places; not merely deceased humans or ancestors. This is what makes the concept the Hopi have of them sometimes difficult for us to comprehend satisfactorily. That is, that they can range from such clan ancients and ancestors as the kachinas called Eotote or Cha'kwaina, to those representing a cock or a bee.

In mythology, the kachinas are usually pictured as spirit visitors to Hopiland; travelers coming from afar to receive the prayer offerings of the people and to perform the dances or dramatizations which crowd the Hopi calendar during the prescribed season for kachina appearance. The stories usually depict them as beings living on mountain tops, who promote snowfall and rainfall and send all the crops. Their homes are generally said to be either on the San Francisco Mountain Peaks outside Flagstaff, on Black Mountain located on the Navajo Reservation near Piñon, Arizona, or else at Kishiwu, an unidentified place, which Parsons believes to be from forty to sixty miles north or northeast of the Hopi Mesas.[25] Eotote is the grand chief of the kachinas, and there are several kachina mothers. Sometimes there is a kachina, who commands some authority called Uncle Kachina; perhaps this is because in a Hopi household or clan, the mother's brother or uncle of a person is usually the male authority in charge of a child's upbringing. A kachina-farmer is called Hehea Kachina, and another one knowing some popularity is Yucca, Old Man, chief of the kiva entered from the heart of the yucca plant.[26]

The last type of tale to which I have promised you an introduction concern those in the fifth category--the stories of the ancient monsters and tales of animals, birds, and insects. Among the ancient monsters, the most popular personality we meet is surely Palulukong, the great Horned (or Plumed) Water Serpent, god of terrestrial waters, who sometimes appears as a dual serpent. This water serpent (s) is considered a supernatural being (s), who supplies all waters in the springs, rivers and controls the big bodies of water, or oceans, surrounding us. As Nequatewa says:

> These Water Serpents are dependable, but are wicked at times, so the Hopis really do fear them. . . .Through pools of water and lakes the great Serpents are watching the doings of all people, waiting for the time to turn this body of land over and cause earthquakes when the people do wrong or go fighting among themselves. But the two Pukong-ho-yat the Twin War Gods who have compassion and sympathy for us all are holding them down so the earthquake may not come to wipe all life off this earth.[27]

Now, in closing, a few words about the animals, birds and insect tales I have also placed in this last category. Since I called the myths concerning the household gods and collective spirits the main artery of Hopi folklore, I should certainly point out that I think the heart lies in these tales of animals, birds and insects. These are the stories all the people love and know; the ones the elders most often tell the young Hopis. They compare to our favorites from Aesop's FABLES or Uncle Remus. Though the animals, birds, and insects in the tales are not usually considered as gods by the Hopis, they are creatures, who frequently use their supernatural powers to help men accomplish supernatural feats. Bear, Lion, Wildcat, Wolf, Badger, Antelope, Deer and Elk are some of the well-known animal heroes. Coyote is certainly the most popular animal of all--in fact, so popular is he that he fits into a category all to himself, and I will discuss him in a moment separately in that light. Frog and Turtle, too, are often mentioned in tales, especially in the Coyote stories. We have already seen some of the favorite birds helping out in the emergence legend: Mocking Bird, Canary, Eagle, Hawk, and Shrike. In some tales, Eagle appears as the godlike Giant Eagle; there are times too when his role in this guise can be transferred over to that of the ancient monsters' category. Other popular birds not mentioned previously are Sparrow, Hawk and Buzzard. Among the insects, the Hopis generally have a great deal to say about Locust, Spider, Ant, and Beetle.[28]

Coyote, who commands the spotlight of all the animals by having the largest number of tales centering directly upon him, has a curious role. He figures as a trickster. Most of the stories involving him are humorous ones told for the entertainment of children, or to teach them a moral. Usually the tales run like this--Coyote teases or tries to deceive another animal, bird, snake or insect. In turn he is outwitted by the animal with a very simple trick. "Coyote and the Baby Turtle," a popular Hopi tale, serves as a very typical example of this sort of story. It relates how Coyote teased a little baby turtle about what a good dinner he would make. The little turtle pointed out to Coyote that if he (Coyote) swallowed him then he (the Turtle) would go on living just the same, for he would crawl into his shell when being swallowed, and come out unharmed and happy to continue living a comfortable life inside Coyote's stomach. Baby Turtle hinted too that he would certainly rather be swallowed than to experience a more dreadful fate such as that of drowning in a nearby lake. Of course, poor Coyote falls hard. He throws the turtle into the water, and therein swallows this little creature's trick rather than his wee body and shell. That's why Baby Turtle was full of joy as he swam to safety and thanked Mr. Coyote from the middle of the pond for giving him this swift ride back home![29]

This concludes all I have time to tell you about the Hopi Indians and their mythology today. In the event that any of you should like to further investigate this area of Southwestern literature, as I hope may be the case, I am providing you not only with a list of works cited in this talk, which I think should prove helpful, but also with an additional bibliography compiling publications, which although not used in this talk, I would nevertheless strongly urge you to explore.

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FOOTNOTES

1. Research for this paper, as part of a project involving a close study of the Spanish influences existing in the folklore of Southwestern Indians, was made possible through a generous grant from the American Philosophical Society.
2. This is the figure given out by the Hopi Agency at Keams Canyon in May, 1970.
3. Visitors are not welcome at this tribal affair.
4. Perhaps I should add too that every four years, the beautiful Pachavu Ceremony is performed at sometime near the very early part of the spring planting season. At that time, impressive numbers of kachinas parade through the street carrying basket trays of bean sprouts, which at the end of the ceremony, are passed out to the people so that they can be planted in the gardens. There are also, of course, minor rituals too numerous to discuss here.
5. The Hopi Way is a term that students of the Hopis use for that pattern of life recognized as the most desirable and correct one by the orthodox Hopi.
6. H. R. Voth, THE TRADITIONS OF THE HOPI, Field Columbian Museum Publication 96, Anthropological Series, Volume VIII, Stanley McCormick Hopi Expedition (Chicago, 1905), pp. 1-5.
7. With the Hopis, as well as with all of their Southwestern Indian neighbors, the proper period of time for anything sacred, magic, or traditional to occur is always in terms of the number four, i.e., four days, four weeks, four months, etc.
8. THE TRADITIONS OF THE HOPI, p. 3, n. 1.
9. University of Arizona Press (Tucson, 1966).
10. As a people living a sedentary life on high, steep mesas, the Hopi have always been more of a burro than a horse people; at least, that is, up until the present time of great horse popularity and fine rodeos in Polacca.
11. That is, the goddess generally creates the burro or horse for one or another of the Hopi clans; most often for the Spider Clan.
12. A typical example of a story in which the Castilian steals the burro that the Spider Woman made for the Hopis may be found in Edmund Nequatewa, THE TRUTH OF A HOPI AND OTHER CLAN STORIES OF SHUNGOPOVI, Museum of Northern Arizona, Bulletin #8, Northern Arizona Society of Science and Art (Flagstaff, 1947), 2nd. Edition, pp. 32-34.
13. Voth, THE TRADITIONS OF THE HOPI, pp. 3-4. Concerning the goddess's ordering the woman to find herself a partner, it might be noted that in the old days it was the custom for the Hopi girl to go after the boy she wanted. She took a tray of white corn meal to the house of the desired groom, and if his mother took the meal inside, it means she accepted her as a daughter-in-law.
14. Ibid., p. 5. Of course, there are many variations on the above myth. Some of the important changes are that in some versions there is only one Hard Shell Woman, and she, with Sun's help, creates the land, people, birds and animals through ceremonials in which she or Sun sing over the scales or cuticles from the goddess's skin, or drops of sweat from the Sun's beard (or rays). For example, cf. Ibid., pp. 5-9.
15. Parsons identifies this deity as "the first god, served by all the other gods and spirits." See Elsie Clews Parsons, PUEBLO INDIAN RELIGION, Volume I, The University of Chicago Publications in Anthropology, Ethnonological Series, Chicago University Press (Chicago, 1939), p. 208.

16. Nequatewa, p. 7.
17. Tales after A. M. Stephen reported in Cosmos Mindeleff, "Traditional History of Tusayan," REPORT OF THE BUREAU OF AMERICAN ETHNOLOGY, Volume 8, Government Printing Office (Washington, D. C., 1887), p. 16.
18. Students interested in making a further comparison of emergence legends, should consult, in addition to the Nequatewa and Stephen version, F. M. Cushing, "Origin Myth from Oraibi," JOURNAL OF AMERICAN FOLKLORE, XXXVI (1923), pp. 163-170, and Voth TRADITIONS OF THE HOPI, pp. 10-15.
19. Singing has always been considered the chief source for acquiring the power to create things, or for causing supernatural feats to take place by the Hopi, as well as other Southwestern Indian tribes.
20. Nequatewa, pp. 7-23. It might be noted too that today when a One Horned Priest dies, his spirit cannot return to visit the living in the form of a white cloud as is the priviledge of most Hopi spirits, because it was consigned at the time of emergence to guard forever the underworld. It is also interesting to note that to this very day when the Wuwuchim ceremony is performed each November to commemorate the emergence, it is the Mocking Bird Society which opens the observance by singing the very song sung by the first mocking bird at the original emergence. See *Ibid*., p. 126, n. 10.
21. Elsie Clews Parsons, "Preface" to A. M. Stephen, "Hopi Tales," JOURNAL OF AMERICAN FOLKLORE, XLII (1929), p. 2. Voth's tale, "The Wandering of the Hopi," TRADITIONS OF THE HOPI, pp. 16-26, relates the story of how one clan's migration started upon the death of a chief, who had the misfortune of having a wizard blow in his ear. This group wandered for generations, only stopping when they got to a place where other clans were coming in from all directions.
22. Victor Mindeleff, "Pueblo Architecture (Myths After Stephen)," REPORT OF THE BUREAU OF AMERICAN ETHNOLOGY, Volume 8, Government Printing Office (Washington, D.C., 1887), pp. 17-18.
23. A typical tale involving their exploits at overthrowing one of the ancient monsters is found in the tale, "The Pookongs and the Water Serpent." It also features Spider Woman. See Voth, TRADITIONS OF THE HOPI, pp. 102-15.
24. The Salt Woman frequently appears as a companion personality, or else as a rival of the Spider Woman's. Like Spider Woman, she also knows popularity among other Southwestern tribes.
25. It is interesting to note that Alexander M. Stephen preferred to call the kachina "the spirits of the mountains," an identification which calls at once to mind to any student of Apache lore, the gans dancers, who represent the same thing. Cf. Parsons, "Introduction" to A. M. Stephen, HOPI JOURNAL, Volume I, Columbia Contributions to Anthropology, Columbia University Press (New York, 1936), p. 351.
26. Fine examples of Kachina stories are supplied in Voth, TRADITIONS OF THE HOPI, pp. 63-81. For those who are interested in pursuing further the Kachina in mythology, the best detailed accounts are J. W. Fewkes, "Hopi Kachinas," REPORT OF THE BUREAU OF AMERICAN ETHNOLOGY, Volume 21, Government Printing Office (Washington, D. C., 1903), and Harold S. Colton, HOPI KACHINA DOLLS, University of New Mexico Press (Albuquerque, 1949).
27. Nequatewa, p. 124. As I have noted earlier, each March the Hopis still hold the special Palulukonti (or Water Serpent) Dance, to appease this great serpent-god so that he will open the springs and let the corn grow strong and tall. Cf. *supra*, n. 23, for a tale in which he and the Twin War Gods are pitted against one another.
28. In Hopi mythology there are certain insects, as well as animals and birds, who are considered to be the givers or controllers of specific medicinal plants, named for them, and used in ceremonies, either to cure the sick, or to bring good fortune to the participants. The Hopis have a powerful "Locust" medicine

that they use not only to treat wounds, but to help bring good weather, or in some instances, to "dream true." The Locust is also said to have a proprietary medicine for the good of the Flute Society. Therefore on the altar tile of this society, the locust is frequently depicted as playing the flute. In myths, this insect's voice is often described as "flute like."

29. Hattie G. Lockett, THE UNWRITTEN LITERATURE OF THE HOPI, University of Arizona Social Science Bulletin #2 (Tucson, 1933), pp. 97-98. Tales like the preceding show the more pleasant side of Coyote's character. It should be noted that he can also be a witch. Such is the case when he introduces death, or when he confounds the stars.

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WHICH SOUTHWESTERN LITERATURE AND CULTURE IN THE ENGLISH CLASSROOM?

Philip D. Ortego, The University of Texas at El Paso

(Dr. Ortega has published widely and is presently completing a study on BACKGROUNDS OF MEXICAN AMERICAN LITERATURE)

Indeed, "Southwestern literature rarely gets much attention in the English classroom," as Professor Donelson put it, principally because many English teachers know so little about the literary heritage of the Southwest. To compound the problem further, we may ask: "Which Southwestern literature and culture are we talking about?"

Usually, many English teachers think of "Southwestern literature and culture" as being rooted firmly in the works of Anglo American writers like Fergusson, Dobie, Bedichek, and the like. Quite often, the concept many English teachers have of Southwestern literature and culture turns out to be the "cowboy" tradition or the romanticized Hispanic "templar" tradition or the equally romanticized Anglo "pioneer" tradition. Unfortunately, what passes for Southwestern literature and culture at times tends to be material which puts the Mexican American and his Mexican kinsmen in a bad literary light, as Professor Cecil Robinson pointed out in his work WITH THE EARS OF STRANGERS.

What we need in the English classroom is an honest assessment of Southwestern literature and culture. And in order to present the proper literary and cultural picture the English teacher should be reasonably well informed about both the Anglo and Hispanic traditions of the American Southwest. To present a distorted literary image or only one side of the literary picture is to deprive not only millions of Mexican Americans of their literary birthright, but to deprive also millions of Anglo Americans of a literary birthright that is rightfully theirs too. For what we have, in point of fact, is a bicultural literary tradition in the Southwest, making the area truly unique in this respect.

Like the British roots in the new American soil, the Hispanic literary roots yielded a vigorous and dynamic body of literature which unfortunately for us has been studied historically as part of a foreign enterprise rather than as part and parcel of our American literary heritage. Indeed, the contributions to American life and literature by the forebears of Mexican Americans has yet to be fully comprehended and measured. The chief obstacle has been "language." For all the works of the Spanish and Mexican period of the Southwest were written in Spanish. And many Mexican Americans continued to write in Spanish from the time of the Mexican American War to the present, though many of them--like the descendents of Mariano Vallejo, for example, last of the military governors of Mexican California--acquired English literary styles as well. In fact, contemporary Mexican American novelists like Floyd Salas, John Rechy, Richard Vasquez, Antonio Villareal, Raymond Barrio, et al write chiefly in English, as do most contemporary Mexican American poets, playrights, and essayists, though most of them are equally capable of writing in Spanish as well.

It's illogical to bar a native literature from the English classroom solely because it may be written in a "foreign language." Isaac Bashevis Singer, for instance, is essentially an American writer though he writes in Yiddish. Fortunately, however, we have become enlightened to the point of recognizing that an American composing in an ethnic language is nevertheless an American writer. So we translate his works into American English.

The point I've been leading up to is that the bicultural literary tradition of the Southwest has produced a literary-linguistic synthesis called binary phenomena, that is, where the linguistic symbols of two languages are mixed in utterances using either language's syntactic structure. In the bilingual (Spanish-English, say) writer this is plugging into either his English or Spanish idiolect at will to produce a "stereolect."

The phenomena is very important in order to understand contemporary Mexican American literature. But it is equally important to understand that the phenomena is not of Mexican American origin, for binary phenomena occurs wherever there is linguistic coexistence. In New York, for example, binary phenomena or "stereolecticism" occurs among American speakers of Yiddish. In literature, contemporary American writers like Philip Roth, for instance, use a great deal of Yiddish in their works. In Mexican American writing, the best examples of binary phenomena are included in EL ESPEJO-THE MIRROR: SELECTED MEXICAN AMERICAN LITERATURE edited by Professor Octavio Romano and published by Quinto Sol.

Materials for teaching about contemporary Mexican American literature and culture of the Southwest in the English classroom are available and increasing daily as more and more Mexican Americans turn to writing. The most representative works thus far are CHICANO (novel) by Richard Vasquez; THE PLUM-PLUM PICKERS (novel) by Raymond Barrio; POCHO (novel) by Antonio Villareal; I AM JOAQUIN (poetry) by Rodlfo Gonzalez; CHICANO: 25 PIECES OF A CHICANO MIND (poetry) by Abelardo; CRAZY GYPSY (poetry) by Luis Omar Salinas.

Older works representative of the "modern" period are NEW MEXICO TRIPTYCH (fiction) by Angelico Chavez; WITH HIS PISTOL IN HIS HAND (biography and folklore) by Americo Paredes; AMONG THE VALIANT (history and biography) by Raul Morin; WE FED THEM CACTUS (reminscences) by Fabiola Cabeza de Baca; OLD SPAIN IN OUR SOUTHWEST (history, songs and stories) by Nina Otero-Warren; SPANISH TALES OF COLORADO AND NEW MEXICO by Juan B. Rael; LITERARY FOLKLORE OF THE HISPANIC SOUTHWEST by Aurora Lucero-White Lea; TOUGH TRIP THROUGH PARADISE by Andrew Garcia.

In addition, there is fiction by Mexican Americans in such journals and magazines as THE ARIZONA QUARTERLY, THE NEW MEXICO QUARTERLY, THE SOUTHWEST REVIEW and other college and university publications like DESCANT published at TCU. However, the most voluminous publishing of Mexican American writers of prose, poetry, and fiction has been undertaken by Mexican American literary outlets like EL GRITO: A JOURNAL OF CONTEMPORARY MEXICAN AMERICAN THOUGHT published quarterly by Quinto Sol; REGENERACION published in Los Angeles; CON SAFOS also published in Los Angeles; AZTLAN published by the Mexican American Cultural Center at UCLA; JOURNAL OF MEXICAN AMERICAN HISTORY published at Santa Barbara, California; and a host of "little" magazines and newspapers published regularly and intermittently throughout the Southwest.

A modicum of caution should be exercised by the English teacher in selecting Anglo American material about Mexican Americans of the Southwest, for so much of it perpetuates wittingly or unwittingly the queer, the curious,and the quaint. For example, Helen Hunt Jackson's RAMONA should not be exalted as the "true" representation of the Spanish Southwest any more than we should exalt Harriet Beecher Stowe's UNCLE TOM'S CABIN as the "true" representation of Blacks in the ante-bellum South. Indeed, many of the social studies yield a considerable amount of data about Mexican Americans as they are--beings of two cultures, and as diversely different as

Anglo Americans. English teachers should bear in mind that Mexican Americans are not misplaced Mexicans (or Puerto Ricans or Cubans), any more than Anglo Americans, say, are misplaced Britons (or Scotsmen or Irishmen).

Just as we study the literary works of the forebears of Anglo Americans as an essential part of American literature (though it really is British colonial literature), so too we should study the literary works of the forebears of Mexican Americans. For in truth, the Spanish and Mexican literature of the Southwest is as much part of American literature as the British literature of the Atlantic frontier.

There is already a wealth of translated material in this area; and the two works, SPANISH EXPLORERS IN THE SOUTHERN UNITED STATES: 1528-1543 and SPANISH EXPLORATION IN THE SOUTHWEST: 1542-1706 (Barnes and Noble), make an excellent pair for introducing the "Chronicles of the Southwest" as a unit. Gaspar de Villagra's THE TRAGEDY OF ACOMA (Historia de Nuevo Mexico), written in 1590, should be identified as the first American epic. In addition, Herbert E. Bolton's studies on "the Borderlands" are extremely valuable as background material. Other equally illuminating works are NORTH FROM MEXICO by Carey McWilliams; FORGOTTEN PEOPLE by George Sanchez; THE DECLINE OF THE CALIFORNIOS by Leonard Pitt; LA RAZA: THE MEXICAN AMERICANS by Stan Steiner; THE MEXICAN AMERICAN PEOPLE by Leo Grebler, et al; MEXICAN AMERICANS IN THE SOUTHWEST by Ernesto Galarza, et al; MEXICAN AMERICANS: A BRIEF LOOK AT THEIR HISTORY by Julian Nava; SOUTH BY SOUTHWEST by John Tebell and Ramon Ruiz.

Space forbids a more extensive discussion of "which Southwestern literature and culture in the English classroom;" suffice to say there is room for the "whole" picture. The success of presenting Hispanic literature and culture of the Southwest in the English classroom depends upon the interest of the teacher. In the final analysis our English classrooms are what we make them.

(Most of the contemporary material cited can be secured from La Causa Publications, P. O. Box 4818, Santa Barbara, California 93103.)

FOLKLORE AND CULTURAL AWARENESS IN THE SCHOOLS

Byrd Howell Granger, University of Arizona

During the summer of 1969, fifteen Arizona teachers became members of a privileged group which, under a grant from the National Endowment for the Humanities, embarked on a new program: the study of folklore in depth with a view toward using it in their teaching either to illuminate their own disciplines or as a unit by itself. These men and women came from junior high schools, from schools having enrollments representing a wide swath of America: native Americans on the Navajo, Whiteriver Apache, and Papago reservations; Spanish-speaking Americans in an urban area; black Americans from a relatively low income area, and white Americans of middle-class America. The men and women in the program taught social sciences, literature, language arts, general science, music, mathematics. The range of their teaching experience stretched from one young woman who had never (under contract) faced a class through old hands with many years experience and a clear doubt that the Summer Folklore project would amount to much.

The project had, and continues to have, objectives which seek to unify in an age of emphasizing differences. In short, under the title "Folklore and Cultural Awareness" these teachers were to learn that all people are essentially alike; they just do things a little differently. The key to that awareness is the lore of people--the things they do, make, say, believe: folk custom, folk art, folk foods, costume, drama, music, tools, architecture, legends, holidays, games.

From the outset the fifteen teachers spent as much as five hours per day learning about folklore and, incidentally, learning about themselves. Day by day the aims of the program became clear: to understand peoplelore and hence to lead to intercultural understanding, and with that understanding, to tolerance for the ways of those unlike themselves; and, second, to reveal to members of minority groups that they have so much in common with all of mankind that their own self-esteem should emerge whole and healthy. Day by day the teachers became convinced, through folklore, that all men belong to one family, the Family of Man. Folklore and Culutral Awareness, then is the essence of democracy, for it emphasizes what Theodore Parker, a famous abolitionist, said, "Democracy meant not 'I'm as good as you are,' but 'You're as good as I am.'"

To list here the facets of folklore studied during the summer of 1969 would achieve nothing, perhaps, but revealing that peoplelore is a good deal more than a collection of oddities and folktales. As an instance, let one teacher speak for herself and her reaction to learning about customs surrounding birth, marriage, and death. At the conclusion of the lecture on the dignity of death and the wherefores of feasting and drinking at wakes ("The Devil hates a cheerful spirit"), she had this to say:

> Last year a child came to me, close to tears, and said he was ashamed because his parents had come home drunk the night before from a funeral, and I, in my ignorance, I said, 'That's all right, child. When you grow up, you won't be like that.' Because I did not know enough, I took away from him something precious. I should have said, "But of course they did! People in many lands do that, because one should be cheerful in the presence of those who are gone.'

The teachers, it might be said, learned the facts of life, enlarging their own understanding so that their use of folklore did serve to illuminate for their students how each one fits into the long and enduring spiritual history of mankind. How did they do it? In the answer lies the reasons for their success.

First, from the outset of the Folklore and Cultural Awareness instruction, the participants were advised to avoid folktales. There is double reason for this advice. First, folktales--not myths and legends--but folktales travel and so cannot be said to be attached to any one people. For instance, "Cinderella" exists in something over 1800 variants over the face of the globe, with changes which do reflect the culture, but not significantly: where people wear no shoes, a glass slipper will not do for the recognition symbol. Second, children read or listen to a story primarily for entertainment. The result is that from the 2400 recognized folktale types, they learn little of the fact that all people are basically alike. It's pretty much a case of in-one-ear-and-out-the-other. But talk to them of what people do when they dance the old dances, or what people say about the origin of the world and man (this is myth, not folktale), or how they celebrate holidays, or how other peoples surround birth, marriage and death with belief and custom, and you're right on.

Let's take a particular instance. The youngest teacher in the group was due to instruct Navajo boys and girls. She quite freely admitted that the prospects scared her silly. Knowing little about them, she of course wanted to do the right thing, something which would not offend. She settled on using fox stories around the world because she knew the Navajo had coyote tales. Here again it must be observed that animal stories are fables, not folktales. All cultures have them. Her search for fox tales sent her off on her new assignment laden with stories from ancient Greece, from Japan and China, from Africa, from Europe, from the wide world around.

In using folklore, one must never make the mistake of inferring knowledge about the peoplelore of the group he is addressing. Nothing could be a greater mistake than saying, "I've been reading all about your culture and I probably know more about it than you do." Such a comment or anything resembling it is a sure way to close out any possibility of rapport. Knowing this, the young teacher talked about anything but coyote tales. The recognition by the Navajo that his own lore was like that of other peoples came from within the children themselves. Their response was beautiful, for they went home, asked their parents about their backgrounds, their own culture, and as soon as the first snow fell, they began telling their own coyote tales. The principal of the school reported, "This young woman, Judy Daniels, is getting better results in her first year of teaching than many teachers who have been at it for years." Then he added something really significant, "The parents of these children are coming to us and asking us to use more folklore, because their children--for the first time--are coming to them and are wanting to know about their own cultural heritage."

Mrs. Myrtle Grundy, who teaches mathematics to the Papago children at Sells, said that her classes learned more in a shorter time when she introduced legends into her teaching--and began collecting Papago peoplelore from them in turn.

At Whiteriver, a music teacher worked wonders, basing her teaching on the world's clowns. She did this because she too knew very little about native Americans and their culture, but she did know about the clown in the Apache Devil Dance. Mr. Charlotte Schmelzer learned the same thing that Judy Daniels did: Indians will not talk about their legends until after the first frost or snowfall, but her children could and did make drawings illustrating their lore. How successful was she in having Apache children realize their relationship to the rest of mankind? In the spring of 1970 for the first time the Apache children held a Folklore Festival, doing dances from other lands as well as some of their own.

A question of direct interest is this: can peoplelore be used at various intellectual levels, successfully? The answer is a resounding "Yes!" In this issue is an article by Mrs. Ruth Thomas, who teaches in Scottsdale. Using folk art symbolism and beliefs, Mrs. Thomas had singular success, not only in leading her students to an awareness of the worth of other cultures, but also of their own individual worth. Too, they learned to recognize that many of man's written words often can be fully understood only through knowledge of folklore.

At the other end of the scale was the assignment handed to Mrs. Nancy Horwath of Tucson, who at the last moment learned she was to teach children who could not read, not so much because in intellectual inability (though in some instances such was the case), but because her pupils had so enclosed themselves in mental barriers against all but their immediate peers that they literally could not communicate with anyone else. A task such as Mrs. Horwath's would ideally have demanded a teacher trained to deal with--if that is the term--such children. Her success can be termed nothing but unprecedented. She herself credits it to the fact that everyone shares peoplelore and everyone or nearly everyone is fascinated by the supernatural. Perhaps it is best to let Mrs. Horwath speak for herself:

> We talked about rites of passage. We are all born, grow up, marry, and eventually die. We see all this in our own families. They responded nicely. Much of my work was with pictures and discussion. No reading. At that point I was fishing for things I could work with and being unsure of myself, I had to do it the only way I could. I'd say, 'Let's talk it over.' We talked about customs in various cultures. We talked about superstitions and talked about why some are afraid of black cats. In an educated society we try to say that it is just a superstition, and yet should we just talk it away or try to understand where the idea came from and why...They were fascinated by the supernatural and would tell me stories they brought from home.

As for results, again let Mrs. Horwath speak:

> It is hard for me to really know what kind of learning took place. I will say one thing: my children are the ultimate in school haters. If they can't do anything else, they can shine as being the worst possible of the worst behavioral problems. They are so totally defeated psychologically--totally defeated when it comes to the classroom. While they were in class, with folklore, school took on a miraculous change and they were fascinated with what was going on in class. How much skill they learned I don't know. Some of them are going up in their reading level. Maybe some of them don't have that defeated feeling any more. They are beginning to like themselves a little better. It's nice. It's not always beating them down. If you saw them associating with students in our school you would think they were normal. But they are illiterate. No brain damage. It is simply that somewhere they have been pushed around, they have become defensive, they shudder even now. Their defenses are so vital that they are not going to let you get through. They would rather have you think that they are complete and colossal than to think they simply can't do it.

> But by having folklore, we had a medium in which we met and began to build a kind of respect for themselves. The only effort they had been able to make was one they were ashamed of, but in this medium they could behave correctly.

Folklore helped break the barriers for Mrs. Horwath's children. A teacher of general science in south Phoenix, Mrs. Maxine Bush, said that folklore not only made learning more interesting for her students, but that its use drew their families into the picture too:

> We had a unit on bees, and since I teach science, I thought I would start off with science and from there go into the lore. It was very, very interesting. At first the students seemed not too interested, but once we brought out things about bees, beliefs and customs, they changed. In the previous year a little boy told me that when he asked about bees at home, his mother said bees came out of manure. You know, I was embarrassed. But after I had attended the Folklore program, I realized that what he said had been handed down from generation to generation. I really argued with him, but not this year, because I know more. After we began, we started talking about 'skeletons in the closet,' and they were able to talk freely. Then they brought their parents in--ours is a community school--and the parents were so interested. I believe that this program is one of the most important things you could do for the children and for their parents.

Inevitably, the question arises about how much folklore one should know before using it in teaching. The impact of learning about peoplelore day by day and hour by hour over a period of several weeks led two participants to speak up freely on this score. Both had used folklore in their teaching, and with success, yet both said that they came to realize they really had not understood what they were doing and that having a skimmer's knowledge of peoplelore could lead a teacher into making mistakes when children began asking questions. Unfortunately, at present no really good books are available. Some contain fantastic illustrations, beautiful in themselves, but tending more toward being "fakelore" than folklore. Others treat peoplelore like a collection of oddities, treating what others do as something to be examined on the head of a pin, so to speak. Some have excellent sections buried in them, but no single good, comprehensive publication exists below the advanced scholar's level. How, then, can teachers who look to broadening horizons for themselves and their students fill the gap?

There is an answer. Today prospects are good that the Folklore and Cultural Awareness project will expand markedly and rapidly, becoming self-sustaining as interest spreads. A course open to teachers of students from fifth grade through junior college level is scheduled for the summer of 1971 at the University of Arizona in Tucson. Those whose applications are accepted (and personal interviews with applicants is the aim) will emerge with the following: (1) solid knowledge of the most important and applicable facets of peoplelore; (2) a realization that all people are basically alike, but may do things a little differently; (3) materials on folklore which they have researched for, found, and had prepared so that they would not enter the classroom with a head filled with ideas, but with empty hands; (4) guidance during the materials-researching period, under former participants in the first Folklore and Cultural Awareness project, who are themselves teachers and will be very helpful in discussing how to find and use the materials; (5) graduate credits--5 in Folklore and 2 in an Education Workshop.

As for those who will be attending the seminar for the first six weeks of the summer session (beginning June 14), it is hoped they will be drawn from every discipline: social sciences, language arts, science, mathematics, music, art, home economics, mechanical arts, physical education, you name it. And that includes student counsellors too.

An applicant may come from within Arizona or any other state, from rural or urban school, from any segment of the American people. A personal interview on the applicant's home ground will be arranged. As for cost, the project is a broad one in which both the teacher and her school district will be involved. Teachers in a position to draw upon a "credit bank" may use 7 credits, plus a fee of $18.00 or, without a credit bank, pay a $144 fee for the course. This will be matched by her school district's contribution of $144 for each teacher to cover administrative, instruction, travel, telephone, and the expense of preparing materials for the teacher's use in her or his own classroom.

The program does not end when the teachers depart from the University of Arizona campus with their newly earned seven graduate units, for they have at their disposal a growing Folklore Information Center to which they can refer their need for additional specific information on customs, foods, folk symbolism, or whatever. In addition, each teacher will be visited at least once during the following academic year to talk to the classes or to be of use in any way related to folklore that the teacher or the principal or superintendent wishes. They can request that films be sent to them (with an opportunity during the summer to preview what is available). Visual aids of various kinds are now under development for their use: overhead projectuals, slide sets, and so on, which can be purchased by the school district or perhaps used on a rental basis.

As news about the Folklore and Cultural Awareness project spreads, inquiries are coming to the Folklore Information Center about next summer's seminar and the possibility of establishing similar programs in other parts of America. For the present, however, the emphasis is on making it possible for teachers who are really interested, and who could not be included under potential grant funds, to learn about and carry with them always the essential aims of the project: to increase intercultural awareness and tolerance and to reveal to members of minority groups that they have so much in common with all of mankind that their self-esteem will emerge. There's nothing quite like knowing that there is only one family, the Family of Man.

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Anyone interested in applying for admission to the 1971 Folklore and Cultural seminar should write to

Dr. Byrd Granger
Folklore Information Center
c/o English Department
University of Arizona
Tucson, Arizona 85721

Telephone: 884-1836 (Tucson)

COLOR ME GREY, DOBIE, OR SANDOZ

Warren M. Packer, Kofa High School, Yuma

Daniel Boone's descendants fill volumes of literature of the American West in fact, fiction, and legend. Whether they be Deadeye Dick of the dime novel, Lassiter of Zane Grey's RIDERS OF THE PURPLE SAGE, Boone Caudill of A. B. Guthrie's THE BIG SKY, the real-life Earps of Tombstone, or John Wayne portrayals of Hollywood's West, students of our Literature of the American West class find it easy to discover basic similarities between them and the progeniter of the American frontier.

Factual biographies of Daniel Boone are equated with fictional characters of the traditional western; and Boone's legendary life can be as easily transplanted to the West with similar exactness. The literary Boone descendants form a solid chain which students understand and seem to enjoy as they pursue the mythical cowboy versus Indian tradition of our West. James Fenimore Cooper, of course, did not invent Natty Bumpo; he discovered Daniel Boone and reflected him. Cooper admitted that he drew heavily on the life of Daniel Boone to shape the character and deeds of Natty Bumpo, the main difference being, of course, that Cooper's hero was not married. The historical chronology of a settlement follows an orderly line: first come the explorers, then the lone settlers, followed by pig farmers before the crop-raisers and cattlemen and finally organized government and religion, the "ruiners" of the frontier. Just as Daniel Boone did in the mythical biographies, Natty Bumpo (whether as the Deerslayer, Hawkeye in THE LAST OF THE MOHICANS, THE PATHFINDER, THE PIONEER, or THE PLAINSMAN) in turn repudiated pig farmers, agriculturists, religion, and government--and in addition escaped marriage.

So successful were the Cooper books that other writers cashed in on the same theme, with each featuring an unmarried hero who stood up against agriculture, government, and religion. As the market dwindled for this type of writing, authors grabbed onto the same basics (unmarried heroes who fought against farmers, government, and religion) and moved the setting farther and farther westward. The dime novels, beginning with a fictionalized Kit Carson, starred Deadwood Dick, Reckless Ralph Rockwood, and other glorified mountain men who remained unmarried while quarreling with farmers, government, and religion. When the days of the mountainmen were over, it was only logical for the easterners to write fictional westerns for easterners to continue to read--an unmarried hero who fought farmers, government, and religion; and thus was born the cowboy, a great-great-grandson of Daniel Boone.

Thus it is that, after an explanation of Cooper's hero illustrating how he matched deeds of the legendary Boone, our students learn the fundamentals of frontier life that shaped the lives of the literary and Hollywood cowboys: a wifeless loner who escapes to nature until he is threatened by civilization in the form of organized government, religion, or farmers. The logical transition winds through dime novels to Medicine Bow, Wyoming, where Wister's THE VIRGINIAN, even the one adapted to television, triumphs over evil. Whether in the Purple Sage country of Utah or Arizona's Mogollon Rim, Zane Grey's heroes exemplify what has come to be known as the "true Western spirit," even though it usually cannot be found in the life of the ordinary farmer-settler west of the 100th meridian as he struggles to eke a living from nature's less than twenty inches of rainfall a year.

As we move on to contemporary writers, we find basically the same dominant theme that drove The Deerslayer into The Prairieman. Boone Caudill, leaving his Kentucky home to search for glory in the Big Sky Country, first must convince mountainman-turned-pigfarmer Dick Summers to take to the Trail again. A. B. Guthrie's historical point of view merges with his geographical one to show how civilization in the form of the military and the missionaries ruined the West. His symbolisms of the murdered innocent friend, the handicapped child, and the abandoned spouse repeat the time-tested aspects of punishment of the transgressor against God, man, and nature. THE BIG SKY is selected by our students as one of the outstanding books about the West.

Whether it's Walter Van Tilburg Clark's classic OXBOW INCIDENT, Bernard DeVoto's ACROSS THE WIDE MISSOURI, Wallace Stegner's GATHERING OF EDEN, Vardis Fisher's CHILDREN OF GOD, H. L. Davis' HONEY IN THE HORN, Mari Sandoz's CHEYENNE AUTUMN, or any of the other well-written western books, students change their minds about the literature of their section of the country.

Usually when we began the unit in Literature of the American West in one of our regular English classes, we would hear a remark (or several of them) such as "Do you mean we have to read cowboy stuff?" But when students write, "I never thought that I would ever say that I liked a cowboy story, but I can honestly say that Zane Grey's DESERT GOLD is a book that I would recommend to anyone who lives in our area," then the teacher realizes that westerns are worth reading. Or maybe another student's remark on A. B. Guthrie's THE BIG SKY illustrates an attitude worth cultivating: "The author did a remarkable job on slang and western pronunciation of the mountainmen. The story is very original and it is vividly and terrifically interesting from the first page to the last, I found this story very good and the characters highly believable."

Does this student have an appreciation of western literature? In reporting on Guthrie's THESE THOUSAND HILLS he wrote:

> The plot was exciting and, though at times rather complex, entirely believable. The characters, though, to me, were the most important part of the story; for through them the story was made real and believable. The book is full of historical and geographical facts. But more important are the historical attitudes of the characters which, to me, represent the attitudes, beliefs, and actions of the American people during this period of their history. I truly believe that this is an excellent work, making not only a fascinating story but showing some of the author's meaningful and memorable perceptions. This story is not a typical saga of the west, for the hero has faults as well as good points; but I think it is an excellent book.

In his report on Stegner's CHILDREN OF GOD, another student states: "He made the interesting parts delightful to read and the boring facts bearable. A good use of dialogue also helped bring the story to life."

Mari Sandoz's CRAZY HORSE brought one girl to report,

> I found the author's style entrancing, for it seemed that an Indian must have written the book. The author tries to capture the thoughts and feelings of the Indian in the phrasing and idioms of the book. The author seems to have researched her book carefully, but at times the history seemed a little confusing because it was written from the Indian's point of view with the Indian's names for battles and places.

When they write their book reports, most of the sophomores and juniors who elect Literature of the American West easily determine how these novels differ from those with other settings. Their descriptions of the main characters, the setting, and the plot quickly illustrate the extent to which they grasped the suthor's intent. When they get to the theme, the identity and use of symbols, the style, and point of view (mythical, geographic, historic), and nature as a character (weather, terrain, animals, disease), the students really indicate their understanding of the western. To emphasize their perception of the subject, they criticize the plot, the characters, the use of historical facts, the style, and the true Western spirit. It becomes rather easy for the teacher to read the reports because most of the students find this type of novel extremely readable.

When we get to the points covered in the nonfiction of the American West, the same outline is used; for the true stories take on the identity of the fictitious tales when we study Jim Bridger, Kit Carson, Wyatt Earp, Johnny Ringo, Doc Holliday, Geronimo, Billy the Kid, Belle Starr, and all the rest. Writers seem to force these real-life people into the mold of the fictitious characters of the Old West. Even the books about the Lost Dutchman Mine (THE LOST DUTCHMAN MINE by Sims Ely), the Graham-Tewksbury Feud (AIRZONA'S DARK AND BLOODY GROUND by Earle Forrest), Yuma's Territorial Prison and Virginia City elaborate on the legendary aspects of western life.

Each student uses this outline to guide him in writing his required book reports (one fiction and one non-fiction for college-bound classes, one fiction for the others):

LITERATURE OF THE WEST BOOK REPORT

I. Basic Facts
    A. Title of book
    B. Author
    C. Number of pages
II. Contents
    A. Description of main characters
    B. Setting
    C. Plot (Fiction) or Content (Non-fiction)
    D. Theme
    E. Identity and use of symbols
    F. Style
    G. Point of view
    H. Nature as a character
III. Criticism
    A. Of plot
    B. Of characters
    C. Of historical facts
    D. Of style
    E. Of "true Western" spirit
IV. High Points
    A. Climax of story
    B. Most exciting part
    C. Most interesting part

Studying about the literature of our part of the country opens the way to creativity in reports. By working in groups (we usually have eight or nine committees in each class), the students come up with hilarious as well as factual data about famous and infamous residents of the West. Among the best of the dramatizations that our students have written was a skit in which Huntley and Brinkley did an on-the-spot interview with Senora Pancho Villa, who kept maintaining that, although her husband may have killed his victims, surely he was never guilty of torturing them. The closing went something like this: "O.K., Chet, you take it!" "But I don't want it! You keep it!" "No, you take it." "I won't take it! I don't want it!" Unexpectedly Pancho Villa appears, gun in hand, demanding, "Senores, I weel take it!" Great laughter and applause from audience.

One group of girls was to do a report on Kit Carson and finally figured a way to feminize the whole thing. They simply taped a seance in which the ghost of the mountainman related some of his experiences including his last night in life when he defied his doctor's orders, ate a hearty meal of Mexican food, drank a little whiskey, smoked his pipe, and died.

Another on-the-spot newscast heralded the arrival of the first Butterfield Express from Arizona to California. During a person-to-person interview, the driver related how he was able to outrun a band of Indians who were determined to capture the stage only to shoot it out with a trio of masked bandits who were as equally determined to relieve the driver of his shipment of gold.

When one group of students interviewed Cochise, he very calmly told of his daring raids on the white trespassers but had great difficulty understanding the contraption they were using to record his voice.

Two boys taped a hilarious five-voice interview with Doc Holliday and with Big Nose Kate, his girl friend. The boys had as much fun doing the taping as the other students did in listening to it.

Audio-visual materials enhance the style of the course. Besides adding the best of the students' taped reports to our resource center, we also purchase commercially produced items which we have found to be of value in helping the students understand the West. Among these materials are:

THE DEATH OF WILD BILL HICKOK, one of the Folklore Makes History Series, a fifteen-minute tape recording available from the Audio-Visual Aids Service, University of Illinois, Champaign.

AN INFORMAL HOUR WITH J. FRANK DOBIE, a record produced by Spoken Arts, Inc., New Rochelle, New York, including four stories: "Big-Foot Wallace and the Hickory Nuts," (the best of the four), "The Mascal Man," "Sancho, the Long-horned Steer," and "Bears Are Intelligent People."

THE LAST OF THE MOHICANS, a dramatization by James Mason and a cast telling Cooper's story in such a manner that most students become interested in the plot as recorded by Cademon Records, even though it is a long recording.

THE MOUNTAIN MEN, a sound filmstrip by Society for Visual Education, one which expresses the importance of the white man's first real contact with the Indians of the West.

THE REAL WEST, a 16mm film which can be rented from Central Arizona Film Cooperative, Arizona State University, and which depicts the truths about the mythical Hickok, Earps, Holliday, goldminers, cowboys, etc., as narrated by Gary Cooper.

Materials which we plan to purchase are:

AMERICAN COWBOY, a sound filmstrip produced by Stanley Bowmar Co., Inc., Valhalla, New York.

JAMES BOWIE, THE MAN WITH THE KNIFE, a sound filmstrip produced by RMI Film Productions, Kansas City, Missouri.
JUDGE ROY DEAM: LAW WEST OF THE PECOS, also a sound filmstrip from RMI.
CHISHOLM TRAIL, another sound filmstrip from RMI.
THE NEGRO COWBOY, also a sound filmstrip from RMI.
THE PUEBLO STORY, a sound filmstrip by RMI.
THE SANTA FE TRAIL, a sound filmstrip from RMI.
THE NAVAJO STORY, a sound filmstrip from RMI.
FOLK SONGS OF THE COLORADO RIVER, a record from Listening Library, Old Greenwich, Connecticut.
FRONTIER FOLK SONGS, also from Listening Library.
LUCK OF ROARING CAMP, a sound filmstrip sold by Educational Audio-Visual, Pleasantville, New York.
WESTWARD EXPANSION, a sound filmstrip by Guidance Associates, Pleasantville, New York.
YESTERDAY'S WEST, sound filmstrips from Universal Education and Visual Arts, New York, New York.

Although there are literally hundreds of movies on the West, we feel that the following, listed in the order of our preference, are the best to use because of the interest our students have shown in them and because they illustrate the mythical West as well as the geographic and historical ones:

HIGH NOON, with Gary Cooper and Grace Kelly, 85 minutes in length, from Brandon.
3:10 TO YUMA, starring Glenn Ford and Van Heflin, 92 minutes, from Twyman.
OXBOW INCIDENT, 75 minutes, from Brandon.
THE BIG SKY, 122 minutes, from Brandon, or Films, Inc.
ARIZONA, starring Jean Arthur and William Holden, from Twynan.

THE GLORY TRAIL, a series of half-hour films produced by National Education Television, recreates the world of heroes, villains, rustlers, gamblers, homesteaders, gold miners and dudes. Each of the ten films rents for $6.00 from the Audio-Visual Center of Indiana University; they may be purchased at a cost of $125.00 per film. In the list which follows, the titles marked with an asterisk are those we have used with success. If the other six are as well done, they, too, are worthwhile to use in Literature of the American West, especially to give historical background.

THE OTHER SIDE OF THE MOUNTAIN, the exploration of the West from Ponce de Leon and Cortez to John Wesley Powell.
YOU CAN'T GET THERE FROM HERE, the importance of animals in the West, including the Camel Brigade.
MIGHTY WARRIORS, conflicts between the Indians and the white intruders, including the Sand Creek Massacre and the Fetterman Massacre.
YESTERDAY THE COYOTE SANG (Part 1), the life of the "great" American cowboy as it really was.
*YESTERDAY THE COYOTE SANG (Part II), conflict of ranchers vs. ranchers and/or other farmers, with emphasis on the Lincoln County War and the Johnson County War.
IRON HORSE, the importance of the railroad in the West.
*MILLIONAIRES OF POVERTY GULCH, gold rush days, eapecially in Cripple Creek, Colorado.
*HEROES AND VILLAINS, the bad men of the West and how they became folk "heroes" expecially Wyatt Earp, Ben Thompson, and Wild Bill Hickok.
*EYEBALL WITNESS, writers in the West, with special emphasis on Horace Greeley, Sam Clemens, and Bret Harte.

IMAGE MAKERS, artists of the West, both painters and photographers.

Besides the novels mentioned previously, there are, of course, numerous short stories which are more easily read for discussion. Bret Harte, Mark Twain, Jack Schaefer, John Steinbeck, Paul Horgan, Conrad Richter, and others give the students an easy feeling about this genre. Some of them are in Harcourt, Brace's anthology, as are several of the non-fiction short works that we use:

"Adventures of Natty Bumpo" by Carl Carmer (Harcourt)
"Across the Plains by Stagecoach" by Mark Twain (Scott Foresman)
"The Celebrated Jumping Frog" by Mark Twain (Scott Foresman)
"Conquerors of the River" by Richard Aldrich Summers (Scott Foresman)
"Flush Times in Silverland" by Mark Twain (Scott Foresman)
"Heraldry of the Range" by J. Frank Dobie (Harcourt)
"I Find Fool Gold" by Mark Twain (Scott Foresman)
"John Colter's Race for Life" by Stanley Vestal (Harcourt)
"The Leader of the People" by John Steinbeck (Scott Foresman)
"Lone Wolf's Old Guard" by Hamlin Garland (Scott Foresman)
"Luck of Roaring Camp" by Bret Harte (Scott Foresman)
"My Stories of the Wild West. . .or, How to Hoodwink an Eastern Editor" by Erle Stanley Gardner (*Cavalcade*, January 1967)
"One Christmas in Montana" by Adrienne Richard (*Cavalcade*, December 1966)
from THE OREGON TRAIL by Francis Parkmen (Harcourt)
"Outcasts of Poker Flats" (Harcourt)
"Peril on the Western Trail" by Sarah Eleanor Royce (Harcourt)
"The Run for the Cherokee Strip" by Marquis James (Harcourt)
"The Smart Ones Got Through" by George R. Stewart (Harcourt)

Two dramas of the West which we have in our English Resource Center and which are excellent to use in this course are:

THE CHOSEN by Horton Foote (*Cavalcade*, April 1970)
THE PETRIFIED FOREST (*Cavalcade*, October 1967)

In addition to the publications specifically printed for use in schools, there are also magazines which have articles about various important people and places in the West. Two of these are best for reference materials and for sources for information from which the students gather data for their reports: THE AMERICAN WEST and THE TRUE WEST. The former is a more scholarly publication, while the latter is filled with glamorous tales.

In Literature of the American West, we use two basic texts: HEROES OF THE AMERICAN WEST, edited by Martha R. Passas and printed by Charles Scribner's Sons in 1969; and SOUTHWEST WRITERS ANTHOLOGY, edited by Martin Shockley and printed by Steck-Vaughn in 1967.

When the class gives evidence that the students are interested in knowing more about various authors, we use the Steck-Vaughn Southwest Writers Series, priced at $1.00 each, on these people:

Andy Adams
J. Frank Dobie
Harvey Ferguson
Paul Horgan
Oliver LaFarge
William A. Owens
Eugene Manlove Rhodes
Charles A. Siringo
Mary Austin
John C. Duval
Fred Gipson
Emerson Hough
Tom Lea
George Sessions Perry
Conrad Richter
Frank Waters
J. Mason Brewer
Erna Ferguson
A. B. Guthrie, Jr.
William Humphrey
Larry McMurty
Katherine Anne Porter
Ross Santee

In addition to these worthwhile booklets, we also use the publications of the Twayne Series for material on:

Walter Van Tilburg Clark Bernard DeVoto Vardis Fisher
Conrad Richter

OWEN WISTER OUT WEST, written by his daughter, Fanny Kemble Wister and published by the University of Chicago, is another valuable volume to use.

Books which contain collections of both fiction and non-fiction about the West which we have used as source material for either teacher background or special reports include:

BALLADS OF THE GREAT WEST by Austin and Alta Fife, American West Publishing Company, Palo Alto, California, 1970.
THE FAR WESTERN FRONTIER 1830-1860 by Ray Allen Billington, published by Harper and Row, 1956.
FOLKLORE OF THE GREAT WEST by John Greenway, published by American West Publishing Company, 1969.
THE FRONTIER IN AMERICAN LITERATURE by Philip Durham and Everett L. Jones, Odyssey Press, 1969.
GREAT WESTERN STORIES, published by Berkley Publishing Company, 1965.
MOUNTAIN STANDARD TIME by Paul Horgan, published by Farrar, Straus and Company, 1962.
THE WEST by Bayrd Still, published by Capricorn Books, 1961.

James K. Folsom's THE AMERICAN WESTERN NOVEL, published by College and University Press, New Haven, Connecticut, 1966, is an invaluable aid to the teacher of Literature of the American West because it clearly shows the step-by-step progress of the westerns from the beginning with Cooper to the time of present-day Hollywood. Various stories are dissected so that the reader can clearly understand how the various aspects of western stories enter the literature of this part of the country.

How did we get a class in Literature of the American West into the curriculum at Kofa High School? In the summer of 1965 the writer of this article was fortunate enough to be selected as one of the fellows to participate in the Summer Institute for American Studies at the College of Idaho. The instructor in charge of the course was Dr. Louie W. Attebery, an expert in western lore, who showed the teachers how interesting the study of the literature of the American West could be. Besides attending sessions at the college, the fellows had the opportunity to enjoy the National Fiddlers' Contest at Weiser, Idaho; to explore Silver City under the guidance of an expert from the Idaho Historical Society; and to visit with various authorities on western lore and history. It was a natural consequence to use some of this material in team-teaching classes at Kofa High School. From the very beginning, the students seemed to enjoy the "different" literature. As we became more convinced that high schoolers really cared about working in this area, the unit developed into a five-week offering. When the English Department at Kofa entered the phase-elective curriculum, Literature of the American West became one of the thirty literary courses offered.

The fact that the librarian had started a sizable collection of both fiction and non-fiction dealing with our part of the country made assigning of reading reports extremely easy. In addition, the fact that our school had an adequate funding for films through the Audio-Visual Department assured movies for the class. Gradually the English Department, through its annual budget, has built up a collection of magazines and books (both hardback and paperback) which assist the teacher in preparing assignments for this class.

Among the books in the Kofa High School Library which seem to be of most interest to our students are the following:

Andy Adams' THE LOG OF A COWBOY
Hal Borland's WHEN THE LEGENDS DIE
Thomas Boyd's SHADOW OF THE LONG KNIVES
Breinhan's YOUNGER BROTHERS
William Brent's THE COMPLETE FACTUAL LIFE OF BILLY THE KID
Dee Brown's SHOWDOWN AT LITTLE BIG HORN
Olive Burt's JOHN CHARLES FREMONT
__________ BRIGHMAN YOUNG
Benjamin Capp's A WOMAN OF THE PEOPLE
Walter T. Clark's THE OXBOW INCIDENT
Paul Cranston's TO HEAVEN ON HORSEBACK
James H. Daughtery's MARCUS & NARCISSA WHITMAN
Bernard DeVoto's ACROSS THE WIDE MISSOURI
J. Frank Dobie's THE LONGHORNS
__________ THE MUSTANGS
__________ SOME PART OF MYSELF
__________ UP THE TRAIL FROM TEXAS
__________ CORONADO'S CHILDREN
J. C. Duval's BIG FOOT WALLACE
Sims Ely's THE LOST DUTCHMAN MINE
Morgan Estergreen's KIT CARSON: A PORTRAIT IN COURAGE
Vardis Fisher's CHILDREN OF GOD
__________ THE MOTHERS
Earle Forrest's ARIZONA'S DARK AND BLOODY DAYS
Steve Frazee's FIRST THROUGH THE GRAND CANYON
Shannon Garst's ANNIE OAKLEY
__________ CRAZY HORSE, GREAT WARRIOR OF THE SIOUX
__________ KIT CARSON, TRAIL BLAZER AND SCOUT
__________ SITTING BULL, CHAMPION OF HIS PEOPLE
__________ WILD BILL HICKOK
__________ JIM BRIDGER, GREATEST OF THE MOUNTAIN MEN
Val Gendrom's ZUNI MASKS
Frank Goodwyn's THE BLACK BULL
Zane Grey's DESERT GOLD
__________ RIDERS OF THE PURPLE SAGE
__________ THIRTY THOUSAND ON THE HOOF
__________ UNDER THE TONTO RIM
__________ WANDERER OF THE WASTELAND
__________ WILD HORSE MESA
A.B. Guthrie's THE BIG SKY
__________ THESE THOUSAND HILLS
__________ THE WAY WEST
Will Henry's MACKENNA'S GOLD
Margurrite Higgins' JESSIE BENTON FREMONT
Paul Horgan's DISTANT TRUMPET
Will James' LONE COWBOY, MY LIFE STORY
__________ SMOKY THE COWHORSE
Jo Jeffer's RANCH WIFE
Pat John's FRONTIER WORLDS OF DOC HOLLIDAY
Enid Johnson's GREAT WHITE EAGLE
__________ BILL WILLIAMS: MOUNTAIN MEN
Oliver LaFarge's COCHISE OF ARIZONA: THE PIPE OF PEACE IS BROKEN
Mabel B. Lee's BACK IN CRIPPLE CREEK
Tom Lea's THE BRAVE BULLS
Margaret Leighton's BRIDE OF GLORY
Florence Means' SAGEBRUSH SURGEON
__________ SUNLIGHT ON THE HOPI MESA
Ralph Moody's LITTLE BRITCHES
__________ MAN OF THE FAMILY
Mary O'Hara's WYOMING SUMMER
Ruth Randall's I, JESSIE
Conrad Richter's THE LADY
Joseph Rosa's THEY CALLED HIM WILD BILL
Mari Sandoz's BUFFALO HUNTERS
__________ CHEYENNE AUTUMN
__________ LOVE SONG TO THE PLAINS
__________ OLD JULES
Jack Schaeffer's SHANE
Wallace Stegner's THE GATHERING OF ZION
George Stewart's ORDEAL BY HUNGER
Irving Stone's IMMORTAL WIFE
__________ MEN TO MATCH MY MOUNTAINS
Stanley Vestal's KIT CARSON
Frank Waters' THE EARP BROTHERS OF TOMBSTONE
Paul Wellman's GLORY, GOD, AND GOLD
__________ JUBAL TROOP
Owen Wister's THE VIRGINIAN

Whether it is the novel, the short story, the ballad, non-fiction, or the film, the students seem to enjoy their reliving of the wild woolly days of the West because they can identify with them more easily than with many other types of literature.

- -

"Thinking of My People"

Fannie Taliman

As I sit here thinking
About my great ancestors
Who fought and suffered
In the "Long Walk" one century ago
To keep the Navajo land
A sacred land--

Thinking of how much they suffered
To keep their Navajo culture
And traditions
That will long be
Remembered--

--Thinking of the improvements
On the vast land of the Navajos:
New schools, hospitals, and
Community developments--

Thinking how right they were
To see students interested
In education--
Interested in helping
The older generation.

I am proud of the medicinemen,
The Navajo leaders
And prominent people.
I am proud to be a Navajo!

(from IMAGES, the literary magazine of
Valley High School, P.O.Box 245,
Sanders, Arizona 86512)

WITCHCRAFT IN THE CLASSROOM

Ruth Thomas, On leave of absence from
Kaibab Grade School, Scottsdale

"Did you know that red hair and blue eyes are characteristics of a witch?"

"Boy, we'd better be careful or Mrs. Thomas will put a hex on the whole class."

"It won't work on me, 'cause I'm wearing my evil eye charm."

If you were a teacher with red hair and blue eyes who was teaching folklore to her seventh grade class would you feel that you were making learning "meaningful?" This over-used educational term was used in its original meaning in this instance. Folklore is one of the most interesting, pleasant and immediately applicable methods I have ever used to teach English.

I would like to tell you how I gained the basic background in folklore and the way I put it to use in my class. Along with 14 other teachers in Arizona I was sent by the Scottsdale District to the Folklore Institute which was held at the University of Arizona. Directed by Dr. Byrd Granger and Dr. Charles Davis, the Institute was funded by the National Endowment for the Humanities. The purpose of the experiment was to study the effects of teaching folklore on the junior high school students who had different ethnic backgrounds. I was one of three teachers who taught white middle class Protestants while other teachers represented schools whose students were Negro, Indian, and Mexican-American.

The subject of folklore is immense, and the reasons for teaching it and the ways it can be used are almost as broad. I would like to tell you specifically how I used it in teaching a unit on witchcraft to my seventh grade class at Kaibab School. The unit was planned to last four weeks with its conclusion coming at the witches' holiday, Halloween. Background material for seventh graders was not extensive, yet some of it was essential. Since students of this age do not respond positively to large doses of reading or lectures I presented the material in films, filmstrips, recordings, and bulletin boards. Careful introduction and explanations were made before the lessons.

The bulletin boards presented a preview and a constant review. One board entitled "Folklore in the News," was constantly changing and aided the students in making scrapbooks which were turned in at the end of the unit for a large part of the grade. Such items as the Loch Ness monster, reports of witchcraft being practiced in the United States, unexplained fires in Arkansas, and "Spooks in the Smith Shop" were only a few of the subjects covered in newspapers and magazines during the time I was teaching the unit in October 1969. The society columns presented sources for presenting customs and beliefs about weddings and even christening parties in which firecrackers played a part. Questions came from the students naturally and allowed me to at first simply tell the class about many interesting beliefs which had passed into custom.

Other bulletin boards displayed sun symbols, good luck symbols or charms to ward off evil. Still another contained pictures of and stories of mythology, folktales, legends and ballads. These boards served to teach, interest, and mystify. While they added color and beauty to the classroom, they were also essential aids to the student's own collecting.

A library assignment which was planned with the librarian gave the students an opportunity to brush up on skills and served as a useful lesson in writing reports. Each child chose a subject from a long list on which to become acquainted. Subjects ranged from the occult to folk medicine, from superstitions to folk heroes. This assignment also applied to the grade, enabled and provided a way to contribute to the class discussions.

Collecting family, city or state folklore was another way my students added to their knowledge. Real folklore is passed on in the oral tradition, and my students, possibly for the first time, listened to the stories of their parents and grandparents with interest. Some of them were brought to school on tape, others told in class the way life used to be in the "olden days." We enjoyed many interesting customs, stories and jokes as well as ways to cure diseases by herbs, by wearing a copper bracelet or by carrying a buckeye. This was a way to do homework without a textbook and every answer was correct.

Some of the dividends of the unit were the comments from parents. Many of my students consulted grandparents or other relatives in collecting folklore. Parents became interested, and I received copies of pamphlets, pictures, and recipes to add to my own folklore collection. Younger family members also became involved and added such things as jump rope rhymes and autograph book verses. The Kaibab librarian, Mrs. Dingle, tolk me that after my unit, primary students often asked for folklore instead of fairy tales.

Films presented different views of the cultures of the American Indian, Eskimo, Spanish-American and African cultures. Others presented American folk heroes, the western pioneers and even the folklore which has grown up around Abraham Lincoln. It is not possible to discuss each of the films or assignments in full; however, I will list the films in the bibliography. The films were effective in fulfilling important objectives of the unit as well as information on folklore. Without them it would have been difficult to show the unique differences in the cultures as well as their similarities.

Following the introduction of folklore and the methods of collecting it, I presented the subject of witchcraft as it was seen through literature. I read a short article on the Salem Witchcraft Trials to my classes, and their questions enabled me to present an informal lecture on the ways, habits and signs of a witch.

Thus, we return to red hair, blue eyes and the evil eye. On a subject which could have caused repercussions at home, it was necessary to keep it on a light note and still present the facts. There was no better way to begin than by listing the characteristics of a witch. They begin realistically enough with the red hair and blue eyes, continue with a widow's peak, dimple in a chin, marks on the left side of the body, but continue to the ridiculous with six fingers or toes, the ability to change into vapor and to pass through key holes, to change into a cat, or ride on a broom. If the broom is missing, witches may even put a spell on animals or people unless those wise in the ways of witches took the precaution of providing such protective devices as hex signs, arches or hard wood sills. An example in literature on this point can be bound in TOM SAWYER when Jim said he was "rode by witches" when he found the lucky nickel Tom and Huck left for him. Yes, the subject of witchcraft is one which must be kept light when the history of Salem Village is discussed. Even from a distance of miles and years, it is all too real and horrible to believe. The factual book by Shirley Jackson, THE WITCHCRAFT OF SALEM VILLAGE or the fiction book by Elizabeth Speare, THE WITCH OF BLACKBIRD POND causes even the bravest seventh grader to question one who might have the power of the evil eye.

For those of my students who were beginning to seriously wonder about their teacher, I could prove I was not a witch because I could count beyond seven, walk under a horseshoe or an arch. I could also go near a church or holy person, and I could even eat salt. (Real witches can't do these things.) But on the other hand, I often favored the color green; and I owned a cat. The class also noted that I often seemed to appear out of nowhere. It was fun to enjoy a friendly rapport with my class. At the end of the unit when we were listening to the recording of Poe's "The Black Cat" with the lights off and the blinds pulled, a late-comer and I were both startled when our classroom door closed with a loud, slow squeak.

The pieces of literature I used were not authentic folklore since they were created by Poe, Hawthorne and Frost. However, all three were writers who were accurate in recording folklore and who used the symbolism which is often found in stories of the supernatural, darkness and evil.

The stories by Poe were: "The Tell Tale Heart" and "The Black Cat;" "Young Goodman Brown," by Nathaniel Hawthorne; and "The Witch of Coos," by Robert Frost. While the pieces may have been above grade level in difficulty, they were excellent in mood and subject matter, and all contained similar symbolic items. On the first playing of the record, the class followed the record in print. In each case a careful introduction of the story had been presented before the class heard the record.

In the case of Poe, the class already knew something of his background and had read some of his stories. The name Hawthorne had been presented before; however, he was an ancestor of the author. The Hawthorne the students had previously been acquainted with was Judge Hawthorne, who had figured prominently in the Salem Witchcraft Trials. The background of the judge made it easier to understand why Nathaniel Hawthorne wrote about evil and used so many symbols of witchcraft.

After each story had been played on the record, we discussed it in class. The following day, the students were given drawing paper and were instructed to draw objects of symbols which would typify the story. During this second playing, the students did not follow the story in print, but took notes in picture form. After this playing of the record, we again discussed the story in light of the pictures or symbols which they had drawn. The same procedure was followed in each story, and each student kept his picture notes with the name of the story and the author. After all four stories had been heard and discussed twice, we noted how many symbols reappeared in each story. Such symbols as evil eye, black cat, thumping heart, 12 o'clock midnight, pen knife, candle or lantern, number seven, hangman's noose, stairs, heavy bed, cellar, skeleton or skull, moon, witch, serpent entwined on staff, colck and black could appeared regularly in their notes.

The assignment was then to make a collage using either hand drawn symbols, those found in magazines, or a combination of the two. Most of the symbols were easy to find, especially at Halloween. The students could also add any other symbols which they felt fit into a collage of this type. Some added the number thirteen, a black bird, ghost, old house, firey altar in the woods and demon faces. The assignment was fun for the students and was the basis for evaluation of the four stories. When the collages of all three classes had been hung in the back of the room in one massive collage it created a strange, colorful effect on the classroom.

The results of the study of symbolism were obvious throughout the year. It aided greatly when we studied the form of the novel. When foreshadowing was discussed, it was easy to note the presence of an owl flying over a house in which sick people struggled for **life.** They were forwarned that death would occur. When the time was midnight, they expected that something evil would occur since that is the time evil is strongest. When there was complete silence or darkenss, evil was also present. When the cock appeared, evil had been defeated for that day. My students were also more alert to the importance of mood and color. They read and understood the wart curing procedures in TOM SAWYER as well as many signs of superstition.

The last activity in the unit was the retelling of a favorite tale in front of the class. I had been conducting the unit as much as possible in the oral tradition of folklore. My students were attuned to listening to the tales of their classmates. The tales they told had been selected from more than thirty volumes of folklore. The class read from these volumes instead of making a book report. The reading was done in study hall or during free time in class. Many students went to the public library for other books. The only requirement was that each student keep a list of the stories he had read and then evaluate them as fair, good, or excellent. They were encouraged to read as many different types of stories as possible. I was pleased to find that they enjoyed African, Russian, Greek and Roman tales almost as well as they did the ghostly tales of phantom stage coaches, black magic and witchcraft. They loved stories which were strange, unbelievable, but supposedly true.

Besides the experience of telling a tale in front of the class and seeing how stories change or are midified by the teller, they heard many of the same plots over and over. The time or place changed, not the basic plot. This also helped later in the study of the novel. Learning to listen is an important skill and must be practiced as faithfully as any other one. Depending only on their ears to catch voice inflections and their eyes to see the facial expressions and gestures of the story teller, my classes experienced and enjoyed tales in the true folk tradition.

The highlight of the tale telling was the day Dr. Granger appeared before all three of my classes to tell stories of lost treasure, witchcraft and devil lore. Many of her tales had been heard before with other settings and times, but in this instance the students heard them from a master story teller. With each new spellbinding story at least one student would gasp and ask, "Oh, is that true?" What would you believe if I told you that Dr. Granger also has red hair and blue eyes?

This unit was one of the most pleasant I have ever taught. I could not measure any possible change in the attitudes of my students for other races, but I believe it could have narrowed the generation gap between students and their parents and grandparents. I do know that many skills such as listening, library usage and public speaking were sharpened. They learned a great deal about symbolism, plots and gained many insights into their own culture through comparing their family customs with those of their classmates. The last point I wish to make, and which is all too often forgotten, is that the unit proved that learning can be fun and that it need not come from a text book.

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BIBLIOGRAPHY OF STUDENT'S FAVORITE BOOKS

Betty Baker, GREAT GHOST STORIES OF THE OLD WEST.
Julie Batchelor and Claudia Delys, SUPERSTITIOUS, HERE'S WHY.
Frank L. Dumond, TALL TALES OF THE CATSKILLS.
Frank Edwards, STRANGEST OF ALL.
Susan Feldman, AFRICAN MYTHS AND TALES.

Robert Graves, GREEK GODS AND HEROES.
Roger Green, TALES OF ANCIENT EGYPT.
Humphrey Harman, TALES TOLD NEAR A CROCODILE.
Helen Hooke, WITCHES, WITCHES, WITCHES.
Shirley Jackson, THE WITCHCRAFT OF SALEM VILLAGE.
Sorche Leordhas, GHOSTS GO HAUNTING.
Kathleen Lines, HOUSE OF NIGHTMARES.
Freya Littledale, 13 GHOSTLY TALES.
Wilhelm Matthiessen, FOLK TALES.
Liz Speare, THE WITCH OF BLACKBIRD POND.
Frank Stockton, THE STORYTELLER'S PACK.
Leo Tolstoy, RUSSIAN STORIES AND LEGENDS.
Don Ward, BLACK MAGIC, 13 CHILLING TALES.

FILMS AND FILMSTRIPS

"Alaskan Eskimo"
"Plains Indians-Sun Festival Ceremony"
"Indians of Early America"
"African Art and Culture" (filmstrip in three parts)
"The Loon's Necklace"
"Johnny Appleseed"
"Paul Bunyan"
"The Face of Lincoln"
"The Story of Pablo"

SOUTHWESTERN CUSTOMS AND LORE AS EXAMPLES OF UNIVERSALS

Virginia Sisco, Wakefield Junior High, Tucson

A survey of southwestern customs and lore as examples of universals emphasizes the similarities of all people. It can be a unifying theme for an entire school year and, more than any other study, involve relatives of students and older people of the community in collecting and informing. It is fascinating to students and teachers and, in very simply illustrating the concept of brotherhood, increases the student's esteem for others as well as for his immediate and distant ancestors, himself, and his place in a tradition. Like a book of poems or recipes, the unit may be put aside and picked up again without a break in continuity.

The following variants of a 'local' proverb illustrate the theme of universality and may serve as an introduction:

American

(1) An egg today is better than a hen tomorrow.
(2) Two birds in the bush are still two birds in the bush.
(3) Grab the bird in the hand, shut your eyes, and pretend it's the bird in the bush.

Arabic

(4) A thousand cranes in the air are not worth one sparrow in the fist.

Babylonian

(5) A cucumber now is better than a pumpkin in the future.

Chinese

(6) A bird in the soup is better than an eagle's nest in the desert.

English

(7) Better a bird in hand than three in the wood.
(8) A pullet in the pen is worth a hundred in the fen.
(9) A feather in the hand is better than a bird in the air.
(10) A byrd in hand is worth ten flys at large.

French

(11) A sparrow in the hand is worth more than a goose flying in the air.

Frisian

(12) A bird in the pan is better than many in the air.

German

(13) Better a sparrow in the hand than a pigeon on the roof.

Hebrew

(14) One bird in the net is better than a hundred flying.

Italian

(15) Better a sparrow in the pan than a hundred chickens in the priest's yard.
(16) Better one bird in the cage than four in the arbor.
(17) A finch in the hand is better than a thrush far off.

Latin

(18) One captured bird is more than a thousand in the bush.
(19) One bird in the snare is worth more than eight flying.

Rumanian

(20) Better one bird in the hand than a thousand on the house.

Spanish

(21) Better a bird in the hand than a hundred flying.
(22) Better a sparrow in the hand than a vulture on the wing.

Swedish

(23) Better one bird in the cage than seven in the bush.
(24) Better one bird in the pot than ten in the wood.

References:

Correas Gonzalo, VOCABULARIO DE REFRANES Y FRASES PROVERBIALES, Madrid: Olozaga, 1924, pp. 303-304.

Burton Stevenson, HOME BOOK OF PROVERBS, MAXIMS, AND FAMILIAR PHRASES, New York: Macmillan, 1959, pp. 181-183.

The concept of universality is reinforced with a brief presentation of the history of sun worship of people in all parts of the world, including early inhabitants of the Southwest. A scholarly, beautifully illustrated booklet, SYMBOLS OF THE SUN (free from Advertising Department, Southern Arizona Bank, Box 1871, Tucson, Az. 85201) is ideal for an introduction.

A study of symbols delights the imagination and expands comprehension of literature. In "The Raven," for example, the drama opens at midnight, the witching hour, in December, when the old year is dying, with a disturbed soul sitting below the "pallid" bust of Pallas, the virgin goddess of wisdom, from whom he undoubtedly has sought protection, she being there above his chamber door, a traditional location for protective devices. Possibly, he looks to her for guidance as he pores through those strange volumes of "forgotten lore," seeking surcease--total cessation--of sorrow. He may be seeking a formula for invoking the powers of darkness or an antidote for an earlier pact. The raven is a messenger of the devil, or one of his disguises. It also transports the souls of the damned. When the black bird enters and perches above the white bust of Pallas, suggesting the victory of evil, one may look at the luxurious setting, the purple silk curtains and the lilac, velvet pillows (purple indicating aristocracy), and infer the worst, an earlier pact, possibly in exchange for wealth. A study of the above poem alone seems to engender an interest in the further study of symbolism or research in all types of symbolism.

Cartoons by Charles Addams reflect his knowledge of and pleasure in symbols. One of his drawings shows the lone unicorn standing on a seaside cliff in the rain forlornly watching the departure of the Ark. The obvious message is that unicorns no longer exist because there wasn't a pair of them with Noah. But the student of symbols may smile twice: the unicorn also represents chastity.

SIGNS, SYMBOLS, AND SIGNETS (Ernst Lehner, NY: Dover, 1969) is an interesting reference with a final two pages of hobo signs and their meanings. One sign, a large triangle followed by three baby triangles, for example, advises, "Tell pitiful tale." A cat announces, "Kind-hearted lady." The two volume STANDARD DICTIONARY OF FOLKLORE, MYTHOLOGY, AND LEGEND edited by Maria Leach is an invaluable source.

The survey might be considered a unit in folklore except for the general confusion concerning the boundaries of folklore, a branch of cultural or social anthropology. Note the following range of opinions regarding the status as well as the definition of foklore; all taken from Maria Leach's STANDARD DICTIONARY OF FOLKLORE, MYTHOLOGY, AND LEGEND, Vol. I (NY: Funk and Wagnalls, 1949, pp. 398-403):

> In early times change was slower and less frequent, so earlier customs and beliefs had longer to form and to become deeply entrenched in the racial unconscious. These primitive patterns and mandalas, ripened and mellowed like hand-rubbed woods, have persisted beneath the hasty veneers of later civilizations, to surprise us with their beauty when we chance to uncover them. Beauty they have because they were formed slowly close to nature herself, and reflect her symmetry and simplicity. So, in a sense, folklore is how we used to do it and wish we could now. Hence, folklore is always the delight of children because it is the poetic wisdom of the childhood of the race. It is also the pleasure of the old who are wise enough to renew their youth by re-baptism in the eternal simplicities in completing the circle of life. The experienced folklorist is never patronizing toward primitive patterns of life-adjustment. (Charles Frances Potter)
>
> Whenever in many callings the knowledge, experience, wisdom, skill, the habits and practices of the past are handed down by example or spoken word, by

the older to the new generations, without reference to book, print, or schoolteacher, then we have folklore in its own perennial domain, at work as ever, alive and shifting, always apt to grasp and assimilate new elements on its way. It is old-fashioned, gray or white-headed perhaps, fast receding from its former strongholds under the impact of modern progress and industry; it is the born opponent of the serial number, the stamped product, and the patented standard. (Marius Barbeau)

In anthropological usage, the term folklore has come to mean myths, legends, folktales, proverbs, riddles, verse, and a variety of other forms of artistic expression whose medium is the spoken word. Thus, folklore can be defined as verbal art. Anthropologists recognize that an important group of individuals known as folklorists are interested in customs, beliefs, arts and crafts, dress, house types, and food recipes; but in their own studies of the aboriginal peoples of various parts of the world, these diverse items are treated under the accepted headings of material culture, graphic and plastic arts, technology and economics, social and political organization, and religion, and all are subsumed under the general term culture. (William R. Bascom)

The materials of folklore are for the most part the materials of social anthropology that have been collected from the barbarous and 'uncivilized' regions of the world, as well as from the rural and illiterate people of the 'civilized' countries. Specifically, folklore consists of the beliefs, customs, superstitions, proverbs, riddles, songs, myths, legends, tales, ritualistic ceremonies, magic, witchcraft, and all other manifestations and practices of primitive and illiterate peoples and of the 'common' people of civilized society. Folklore has very deep roots and its traces are ever present even among peoples that have reached a high state of culture. Folklore may be said to be a true and direct expression of the mind of 'primitive' man. (Aurelio Espinosa)

Folklore is that part of a people's culture which is preserved, consciously or unconsciously, in beliefs and practices, customs and observances of general currency; in myths, legends, and tales of common acceptance; and in arts and crafts which express the temper and genius of a group rather than of an individual. (Theodor H. Gaster)

What was once a branch of learning, like astrology, may become folklore. What was once folklore, like the swastika motif, may be taken over and used or exploited in a non-folk manner. An individual work of art, like the Statue of Liberty, may become a group symbol, or a group symbol, like an African mask, may go into the painting of Picasso. These things are folklore, so long as they are acquired, used,and transmitted in the manner of folklore. When they cease to be or before they are used in that way, they are not. (M. Harmon)

The above definitions also indicate the wide range of types and classifications of folklore. For a more comprehensive definition, see the STANDARD DICTIONARY OF FOLKLORE, MYTHOLOGY, AND LEGEND, Vol. II, pp. 1139-1147.

Students and their kin seem excited about collecting materials when they realize that folklore societies all over the world value and are anxious to preserve their knowledge before it is lost. A collected item should be prefaced with the following information:

Date Collected:
Collector:
Informant's Name:

Informant's Background: (Where he was born, his occupation, etc.)
Place Where Item Was Collected:
Where Did the Informant Learn about the Item?
When Did the Informant Learn about the Item?

I have had the greatest success in collecting information about calendar customs, special recipes, superstitions, home remedies, proverbs, edible desert plants and their preparation, and local legends. Students are generally amazed to learn that almost every item has a counterpart in all corners of the world. Even superficial individualized research on their part verifies this.

Here are just a few suggestions for student projects and reports:

PROJECTS:

1. Scrapbooks of newspaper clippings on any of these
   Jokes, Riddles, Epitaphs, Proverbs, Game Yells, Limericks, Superstitions, Home Remedies, Home Beauty Secrets
2. Recipe booklets containing descriptions and recipes for special foods for special occasions.
3. Instructions for making items of folk art.
4. A series of sketches of symbols with accompanying explanations of their significance. For example,
   Sun symbols, trees of life, birds, flowers, birthstones, signs of the Zodiac, Christian symbols, Pennsylvania Dutch Symbols, symbols for numbers.

REPORTS:

1. Fortune telling.
2. Magic potion.
3. Amulets.
4. The Devil's disguises.
5. Hexing.
6. Omens.
7. Rites of passage--Special Customs
   Birth, Confirmation, First Communion, Quinceanero, Wedding, Barmitzvah, Initiation, Puberty, Death.
8. Mandas and results.
9. Holiday customs.
10. Making natural dyes.
11. Edible desert plants.
12. Uses of desert plants.
13. Unusual local foods.
14. Local religious holidays.
15. Witchcraft.
16. Folk medicine versus quackery.
17. Successful hunting techniques.
18. Successful fishing techniques.
19. Curandero.
20. Folk dance.
21. Folk art.
22. One type of folk song.
23. Voodoo.
24. Little people.
25. Ghosts.
26. Haunted houses.
27. Werewolves.
28. "How to" report, e.g., How to make soap, how to dry fruit.
29. Lost mines.
30. Buried treasure.
31. Local legends, supernatural, or comic.
32. Local legendary sites.
33. Local folk heroes.
34. First hand retelling of accounts of Pancho Villa's activities, perhaps from a grandfather or neighbor.

RAINY MOUNTAIN, LEGENDS AND STUDENTS

Marie Smith, St. Mary's High School, Phoenix

After attempting to force my students (average and below average juniors) through their prescribed anthology for three weeks, I realized that they were failing and so was I. Out of desperation I arrived one day with several paperback books of ethnic background (SPEAKING OUT FOR OURSELVES, BLACK AND WHITE, THE NEGRO COWBOY, DARK SYMPHONY), including Scott Momaday's THE WAY TO RAINY MOUNTAIN. I put these books on a desk in the center of the room and told them to divide into groups of four or five, choose a book and read some of the selections. I then asked them to decide as a group whether they thought the selection was worth sharing with the rest of the class.

These same groups stayed together for three days keeping their comments on a 5x7 card that I later received. During those three days there was little communication between myself and my students. I was aware that they were talking between groups outside of class recommending certain anthologies and selections. However, I wasn't aware of what they were saying about that selection. I was aware of one thing and that was that books that were taken first on the second and third days of the group sessions. THE WAY TO RAINY MOUNTAIN was among the first to go along with a couple of other anthologies. However, I wasn't sure whether they had decided to give the book so many poor recommendations that I would be sure not to force them to plod through it or whether they really liked reading some of the Kiowa legends.

I collected the cards on a Friday and set out to spend one, too-short weekend in planning a unit containing literature from a variety of cultural backgrounds. I was convinced that the success of the unit (the next four or five weeks) and the rest of the year depended on the majority of the students liking what they were doing the majority of the time. I began by dividing the cards up according to the books and selections read. I charted the information on a board so I could tell at a glance the selections read most often and the comments. The Momaday book was the only book looked at by four groups which meant that during one period one group must have recommended it to another group and traded. Out of the four groups only one group (all girls) recommended that the legends not be used at all "...because the boys wouldn't like them. They would just laugh." However, one group consisting of three boys and two girls gave several of the legends a favorable recommendation saying that they thought it was "...neat to read about the coming of people through a hollow log into the world because a little kid would like a story like this better than the Adam and Eve bit, you know!" (The legend described above is the first one in the book that tells the legendary origin of the Kiowas.) The above comment was my reason for even including selections from THE WAY TO RAINY MOUNTAIN in this unit.

The ground rules of the class were changed during this unit and were simply: if a student didn't like what was going on on a particular day he could go to the other side of the room and read from our small paperback library or study or vegetate; and if a student was disturbing other students I could tell that person to leave the group. The first selection to be used from Momaday's book under these rules was the one on origin mentioned above and wasn't introduced until the middle of the second week. By this time students had tried me out by not participating and walking out in the middle of a discussion and so on to test my reaction and so were not being honest with themselves and with me. I gave very little or no introduction to any of the selections and only mentioned that this was a legend. After reading it, these students had one of their best group discussions. Students talked about the "how" the legend was told (the way the words were put together) and asked for it to be re-read. They then talked about legends and purposes and decided that they (legends) existed only for children and that very small amounts of them were true. This started them comparing and contrasting our "Christian legend" of origin with it. Finally, students ended up asking why there was so little truth in such legends and for the first time in a long time left the classroom talking about what was discussed in class.

The following day students wanted to talk more about legends, American, Kiowa and other cultures. I then presented them with another Kiowa legend (selection X from THE WAY TO RAINY MOUNTAIN) that dealt with the search for food and the acquiring of a god to help in this search. Students again found similarities among cultures and compared this Kiowa legend of Tai-me who promised the Kiowas "Take me with you, and I will give you whatever you want" to the miracle of Christ and the creating of food for the multitude from five loaves of bread and two fish. They also pointed out such carry overs as our giving thanks before meals as some Kiowas probably still offer thanks to Tai-me. What then started out as merely an introduction of some ethnic literature turned into a search and research project for the students.

Students began looking on their own in varied sources for certain similarities among all groups of people and reasoned that all cultures have had at some time a verbal story culture to relay conquest, group success, group struggle and belief in supernatural and/or supreme being(s). This may not sound like any great discovery to the average reader of this article but many of these students claimed it was the first time that they realized real similarity between their background and other peoples. Many said that they had been told before that we weren't different from other people in origin yet they had only had the differences (the primitive way people live, their strange religious beliefs and so on) pointed out to them. This search into other cultures led some of the students interested in other Amercian Indian cultures to another book, AMERICAN INDIAN MYTHOLOGY. In this book students found different tribes represented and many more legends. In addition, they found background information on how and from where these legends were taken. This book, then, served to back up some of the students' assumptions of all people sharing similar backgrounds by providing a legend sampling from most of the American Indian cultures.

After doing research individually and in groups, students began to compile their work for sharing with the rest of the class. However, before this had progressed very far one student presented me with his very own "made-up" legend. I read it aloud and asked students to make an educated guess as to where they thought this group of people were from and what they were like. This procedure was how we had shared some of the other legends not studied as a class. When students found out that this was a made-up legend, some wanted to set up their "own" cultures and prepare legends. I then suggested that we finish sharing some more of the search work first and for students to think about preparing such legends.

The following week the class again broke into groups to set up the basis of "their" culture. We then met as a class and offered comments and criticism of each groups' groundwork. Students then went back to their same groups and spent the next couple of days preparing a legend of origin for their made-up people and culture. Following are a couple of the legends of origin prepared by two groups of students at this time:

> The last man and woman on earth took refuge in the side of a mountain close by where a cave had been found. This cave contained a large amount

of food which the two only living human beings would need to survive. For two days they lived in this cave surviving on what treasures they had discovered, the food. During these two days it rained continuously. Then on the third morning an unbelievable thing happened, the sun appeared. Man and woman walked slowly to the mouth of the cave and other strange things began to happen. Flowers and trees began to grow, this was the beginning of the new world. (written by Richard DeAlva, Jesse Valdez, Bruce Cocreham and Tom Baker)

> Here we are four Venus women eloping with four Martian men to a new planet called Earth to begin a new world with love, peace and happiness. Our ship landed on what seemed to be a barren land, nothing but rocks. 'We're doomed, we're all doomed! Unless we leave again and travel farther.' But no, the space ship was blown to pieces.
>
> Anyway, time passed and the four couples struggled together to build a future. This is how the Xjops began life on the planet Zabt. (written by Betsy Belisle, Maureen Mullins, Trisha Kirn and Candy Flynn)

Students seemed to enjoy writing and spent a lot of time editing each others' sentences while composing the final legend. This re-working of their own legends caused them to take some time to look back over some of the legends that had been used in earlier class discussions. Most of the comments made about each others' work was in the way they were put together. Students would take the time to read and re-read what they had composed and work over words to find what they considered to be the best word for the meaning they wanted. These students, many for the first time, recognized the importance of the weight and meaning behind each word and how the word fit into the total idea of what was being told. As a result, one group of students wanted to continue their series of legends and to try to produce a better legend that would be comparable to the Kiowa legend mentioned earlier that dealt with the search for food. The following is the legend that they produced:

> One day the chief felt something was missing within himself. He started to get weak for some reason. The next day he saw a red light glowing over a mountain and he reached the top and saw a red figure, but as he came closer he saw the figure was red and black. It was a woman bright red on one side and thunder black on the other side. The chief watched and listened as the woman spoke and said, 'I am the maid of the sun and the rain, I will teach you how to do something which will help your people survive.' So our people survived with the sun and rain.

This project of writing parallel legends by the above group challenged some of the other groups to do the same. As a result most of the students produced a legend of origin (which had been assigned) and a legend on the acquiring of food and some did one on bravery.

Students continued reading ethnic literature for the next few weeks. Reactions varied from selection to selection so it wouldn't be fair to say students preferred reading literature from one ethnic background rather than another. However, in their final written evaluation of the unit only four students made negative comments about the legends read from THE WAY TO RAINY MOUNTAIN. These comments dealt with a specific legend that that student didn't care for, "...legend III wasn't that good, it didn't tell a good story for kids like some of the others did." Other specific comments made about these legends referred to the discussions in which students compared their culture of origin to that of the Kiowas. Students said that they enjoyed finding these similarities and liked writing their own legends.

As an overview I think the unit was fairly successful in that students were given the choice not to participate and yet did. It was the first time many had worked in discussion in my class and because of this made some important discoveries for themselves about their culture. They also discovered the poetic quality in Scott Momaday's versions of the Kiowa legends when they would read the legends several times and talk about how it fit together as a unit. Several students have mentioned since the unit that they just liked "listening" to his (Scott Momaday) words. This enjoyment along with their discoveries made the time spent on this book worthwhile.

TEACHING CULTURAL SIMILARITIES THROUGH ANIMAL STORIES

Judy Daniels, Ganado Public School, Ganado

In the summer of 1969 I attended a Folklore Institute at the University of Arizona, Tucson, under the direction of Professor Byrd Granger, Folklorist, and Dr. Charles Davis. The Institute was sponsored by the National Endowment for the Humanities. There were fifteen junior high teachers from Arizona attending, all representing various cultural groups from around the state.

The aims of the Folklore Institute were to raise the student's self-esteem and the esteem for others, to recognize the universality of folklore, and to help the child recognize his own position in a tradition.

The teachers spent five intensive weeks of lectures and research in the study of folklore. We prepared unit and daily lesson plans for our students emphasizing the folklore of their own culture.

I was a new teacher in Arizona and had accepted a job on the Navajo Reservation. I did not know much about the Navajo culture but was eager to learn. After much consideration, I finally decided to center my folklore unit on animal stories. The reason for this was the abundance of coyote tales of the Navajo people.

Since the coyote stories are told not only for entertainment but also for instruction in right and wrong, I decided to look for other animal stories which also have a type of moral. I found that the wolf, coyote, and fox all have a similar role in animal tales. These three animals represent characters in life who are not desirable in a society because of the way they act. So I centered my folklore unit on tales of the fox, wolf, and coyote.

Animal stories of different cultures were not hard to find. The stories I found were mainly from the Southwest, but I also found animal tales from different parts of the world that were like the Southwestern stories in character and morals.

I went back to the Navajo Reservation with a wealth of material, ideas, and the hope that I could not only teach something new to my students but also give them a new outlook on their own position in a tradition that is swiftly changing for the Navajo.

My unit was aimed at junior high students but could easily be adapted for almost any age student in school.

I started my unit by explaining to my students the use of animals in stories. I told them that they were used to signify different types of people in a society and explained that the wolf, fox, and coyote were used as the "bad guys" in life.

We started the literature unit with a children's version of the "Nun's Priest's Tale" from the CANTERBURY TALES by Geoffry Chaucer.[1] This is the story of the cock and the fox. I explained what the CANTERBURY TALES were and when and where they were written. Most of the background material can be found in the preface of each book used.

Next we studied some of Aesop's Fables from two books first giving a background of the fables that Aesop had written. Aesop was a Greek slave. He did not make these stories up. He only collected them. The fables are probably Oriental in origin. As we were studying only the fox, wolf, and coyote, we used only fables with these particular animals. Since I didn't have copies for my students, I read the stories to them. A few of the fables I used were: "The Fox and the Crow," "The Wolf and the Crane," "The Fox and the Stork," "The Fox and the Grapes," and "The Fox and the Goat." The class discussed the fables and the moral of each one. None of the students saw the resemblance of AESOP'S FABLES to their own coyote stories.

After studying the AESOP'S FABLES, we came to the Southern United States and looked at the Uncle Remus stories.[3] I first presented background material for them, studying a little about the Negro people and also explaining that these stories probably came over from Africa with the slaves. We used these stories: "The Wonderful Tar Baby Story," "How Brother Fox Failed to Get His Grapes," "Mr. Fox Tackles Old Man Terrypin," "The story of Brer Fox and Little Mr. Cricket," "The Awful Fate of Mr. Wolf," and "Why Brother Wolf Didn't Eat the Little Rabbits."

The students responded beautifully to the Uncle Remus stories. They begged to hear more after we had read the story of the wonderful tar-baby. Later they wrote their own stories.

Until we came to Southwestern literature, the only animals introduced were the fox and the wolf. As we started Southwestern literature with coyote tales, the students began to realize that they knew stories of the coyote.

We began Southwestern literature with Yaqui myths.[4] The stories I used were "Turtle and Coyote," "Coyote and Rabbit," "Heron and Fox," and "Coyote and the Friendly Dogs." Some of these stories were very similar to AESOP'S FABLES that we had already read. The students recognized immediately the likenesses of the animal tales. They began to question how these stories, which came from different parts of the world, could be so much alike. They had an interesting discussion on how these stories might have traveled by word of mouth through time and different people around the world. They were beginning to realize that folklore is universal, which was one of the goals of the Folklore Institute.

Next we studied animal stories of the Pima Indians.[5] Again I gave them information on Pima Indians. Some of the stories we used were: "Why Coyote's Coat is the Color of Sand," "The Quail Clan Punishes Coyote," "Little Frog Repays Coyote," "Coyote's Vanity," "Coyote Bun and the Turkey," and "Coyote Eats His Own Fat."

Now it was time for the students to bring their own stories to class. Some of the students did not know any coyote stories but they went home and asked their parents and some came back to school with stories.

The storytelling of the Navajos is dying. Many of the children no longer hear these stories the way they were told at one time. I am concerned that these Navajo children at least be familiar with their own stories and know w[illegible] hey were told.

I had Navajo coyote tales[6] that I presented to them. "Co[illegible] and Rabbit," "Coyote and the Fawn's Stars," "Coyote and Crow," "Coyote and Snake," "Coyote and Skunk Woman," and "Coyote and Horned Toad" were some of the stories taken from the book. They slowly began to bring in a few more stories that they asked their parents or grandparents about. The children also began to find out more about themselves and their families.

At the end of the unit we decided to give a puppet show. The students selected the story they liked the best. One class used a Navajo coyote tale. Another class decided on the tar baby script. Another used a Pima Indian tale. They wrote their own scripts and made their own puppets and scenery. They loved working on the puppet show. Each show turned out very well.

The feedback that I got from the children was good. Not everyone responded but I felt that enough responded to make the unit a success. At least it was a beginning with these students. I was a new teacher in the system and I felt some might be reluctant to give out information because I was new. But they were beginning to see that I was interested in them and their culture.

As I stated earlier, one of the goals of the Folklore Institute was to raise the self-esteem of the students and the esteem for others. It is hard to say that my unit achieved this goal. This is a very subjective goal. At the time of my unit their attitude towards themselves and others were changed. But it is impossible for me to know if this attitude will last. At least I gave them a chance to see themselves and others in a new and different light, and I think this is important. The rest is up to my students. Teachers need to know the culture of their students and try to help them realize that their culture is as important as any other culture in the world.

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FOOTNOTES

1. CANTERBURY CHIMES (out of print)
2. Joseph Jacobs, ed., THE FABLES OF AESOP (New York: Macmillan Company, 1963) and Anne T. White, ed., AESOP'S FABLES (New York: Randon House, 1964).
3. Joel C. Harris, THE FAVORITE UNCLE REMUS, ed. by George Van Santvcord and Archibald Coolidge (Boston: Houghton, 1948).
4. Ruth W. Giddings, ed., YAQUI MYTHS AND LEGENDS NUMBER 2 (Anthropological Papers of the University of Arizona), (Tucson: University of Arizona Press, 1959).
5. Anna Moore Shaw, ed., PIMA INDIAN LEGENDS (Tucson: University of Arizona Press, 1968).
6. William Morgan, ed., COYOTE TALES (Navajo Life Series), (Haskell Institute, Lawrence, Kansas: Bureau of Indian Affairs, Branch of Education, 1949).

SOME NEW CLASSROOM VISTAS IN SOUTHWESTERN LITERATURE

Gerald Haslam, English Department, Sonoma State College, Cotati, California

It's an old story: two resolute men face one another on a deserted, dusty street, their single-action 44's at the ready. But what are the two men thinking? More importantly, what social assumptions, what complexes of thought led them to such a position? Still more importantly, who cares?

Not too many years ago it seemed that students enrolled in Southwestern literature courses as much to enjoy shoot-'em-up tales of good guys, bad guys and loyal horses, as they did to learn more of the special qualities, of the spirit, of the region. Time spent on Mary Austin or J. Frank Dobie or Willa Cather was often bemoaned.

But a new generation of students has joined us, a generation whose interests jibe especially well with unique qualities found in much Southwestern writing. Mainly, this generation is questioning moldy assumptions; irreverently, perhaps, but also perhaps necessarily. What does all this mean to a classroom teacher? It means, principally, that new interests are to be tapped and directed. The budding and vital ecology movement, for example, has captured the imagination of many students, and it has long been an important theme in Southwestern literature. John Joseph Mathews, in his award-winning WAH-KON-Tah (Norman: University of Oklahoma Press, 1932), gives an Osage Indian's view of the despoilation of nature:

> Where the Indian passed in dignity, disturbing nothing and leaving Nature as he had found her; with nothing to record his passage, excepting a footprint or a broken twig, the white man plundered and wasted and shouted; frightening the silences with his great braying laughter and his cursing. (p. 57)

Objective? Perhaps not, but it will stimulate student discussion, and it is through open interchanges of views that we are most apt to approach truth in any controversial area.

Beyond ecological concerns, other challenging interests in Southwestern literature are developing among students: new or renewed concern with spiritual values (often non-Christian), with alternative life-styles, with ethnic consciousness and with historical accuracy are among the burgeoning interests. The variety and eclectic nature of the Southwest and its people as reflected in literature are being more meaningfully, more accurately and more deeply studied than ever before. It's an exciting time in which to teach Southwestern literature.

Again and again teachers are drawn into discussions of the present state of American ecology. Was the New Mexican novelist William Eastlake correct when he noted that, along with their courage and perserverence, the all-but-sainted European-American pioneers brought less desirable characteristics West with them?

> The pioneers rode in the same train with (Frank) Leslie, unimaginative, tough, stupid clods, determined to ruin a wilderness, romanticized reactionaries, ready to kill or debase the last of the Indians, cut down every tree in sight, overgraze and then till land that should not have been tilled so that it would all blow away in the great dust bowl.[1]

Strong language from a very strong writer, perhaps the finest contemporary Southwestern novelist. There is, of course, both truth and exaggeration in Eastlake's statement, and it offers a perfect point from which to break with stereotypes and get to more accurate information. Like the Mathews' statement cited above, it never fails to stimulate discussion.

Two of Eastlake's early novels, THE BRONC PEOPLE and PORTRAIT OF AN ARTIST WITH TWENTY-SIX HORSES, both of which (along with GO IN BEAUTY) are now available in a single paperback volume, THREE BY EASTLAKE (New York: Simon and Schuster, 1970), have been especially effective with secondary students. Eastlake's New Mexico novels, students quickly see, are not merely regional but are concerned with the human condition; it is a short jump from, say, the rodeo scene in THE BRONC PEOPLE to Greek or American Indian mythology, and making such a jump helps students realize that the actual basis of mythology lies in man's quest to give meaning to the inexplicable events of life.[2]

With the growing interest in alternative life-styles among young people, a renewed concern with Indians and their cultures has emerged. Granted, there is considerable overcompensatory lionizing of native Americans, but the general effect of such interest has been most beneficial. For the first time scholarly journals are looking seriously at the literary heritages of various Indian cultures, making available much new classroom material.[3]

One entire issue of SOUTH DAKOTA REVIEW (Vol. 7, No. 2, Summer, 1969), for example, featured work of, by, and about contemporary American Indians; so popular did the issue prove that its supply was quickly exhausted, and the material was reissued as a paperback book, THE AMERICAN INDIAN SPEAKS (Vermillion: Dakota Press, 1970). Other volumes such as Natalie Curtis' THE INDIANS' BOOK (New York: Dover Publications, 1968), Margot Astrov's AMERICAN INDIAN PROSE AND POETRY (New York: Capricorn Books, 1962), or A. Grove Day's THE SKY CLEARS: POETRY OF THE AMERICAN INDIANS (Lincoln: University of Nebraska Press, 1964) offer candid glimpses at Indian oral literature, as well as valuable commentary; they are all available in paperback. Collections of Indian oral tales are more numerous than are collections stressing poetry, such as those listed above. The George Bird Grinnell books, PAWNEE HERO STORIES AND FOLKTALES (Lincoln: University of Nebraska Press, 1961) and BLACKFOOT LODGE TALES (Lincoln: University of Nebraska Press, 1962) might do as well as any of the many collections available in paperback.

The challenge and potentially rich rewards of oral literature (which is the basis of all literature, of course) is presented in Indian poems, chants and tales. In a classroom oral literature can be a very useful tool in involving students who normally remained unmoved by literature, for much of it--the oral poetry of the Hopi, Pueblo, or Navajo cultures, for example--can and should be sung to the accompaniment of drums, rattles, or what have you. Such group participation has been an effective device because it is so easy to show students that the techniques we recognize in contemporary poetry--assonance, meter, alliteration, rhyme, consonace, etc.--are really just ways of infusing poetry with its traditional musical quality without the use of instruments. All poetry probably emerged from ritual songs and chants in mankind's shadowed past; using the oral poetry of American Indian cultures in league with poetry by such contemporary American Indians as N. Scott Momaday, Alonzo Lopez, or James Welch, a teacher can give vital examples of the genre's development.

Dealing with oral tales is a bit more complicated for a beginner, though one can use the following generalizations as points of departure: tales were not sung or chanted; they tended to be secular in their concerns; while poetry was more often sacred; they usually sought to give order to a chaotic universe (as in creation tales) or to pass on valuable insights into the social or moral fabric of the tribe (as in hero tales). They were generally entertaining, for the tale-tellers had no captive audiences. Like the poetry, oral tales can reveal something of the world as viewed by Indians.[4]

What contemporary books by American Indians have been most widely accepted in secondary classrooms? For advanced students, N. Scott Momaday's HOUSE MADE OF DAWN (New York: Signet Books. 1970), winner of the Pultizer Prize, is a challenging, brilliant book. Many teachers report having used it successfully and it offers something quite different from most novels. Momaday's THE WAY TO RAINY MOUNTAIN (New York: Ballatine, 1970) has that rare ability to please and stimulate both upper and lower track students and is highly recommended. Kay Bennet's KAIBAH, RECOLLECTIONS OF A NAVAJO GIRLHOOD (Los Angeles: Westernlore Press, 1964) has been especially successful with slower readers; its great strength is its presentation of the narrator's world and views without apologies for their uniqueness. Student activists will relish CUSTER DIED FOR YOUR SINS (New York: Macmillan, 1969) by Vine Deloria, as will many others.

But even more popular of late have been books about Indians. Hal Borland's WHEN THE LEGENDS DIE (New York: Bantam Books, 1965) remains effective at all levels; as is true of Borland's writing, generally, nature is treated with great awareness. Oliver Lafarge's LAUGHING BOY (Boston: Houghton Mifflin, 1929) is a perennial favorite. For upper track students, books by Frank Waters are both popular and challenging. THE MAN WHO KILLED THE DEER (Chicago: Swallow Press, 1942), the powerful story of a man caught between cultures--a prime theme in contemporary American Indian letters--and of how that man learns to live as part of a cultural whole, a natural whole, is most highly recommended. Along the way it poses problems of individualism and tribalism, of man's relationship with nature, and of a particular man's quest for meaning. Still another useful novel by Waters--which most instructors assign after their classes have finished THE MAN WHO KILLED THE DEER--is THE WOMAN AT OTOWI CROSSING (Chicago: Swallow Press, 1966) which deals with a white woman's growing ability not to understand Indians, but to feel as Indians feel. Teachers will be better able to help students understand the concepts dealt with by Waters if they have read PUMKINSEED POINT (Chicago: Sage Books, 1969), Waters' autobiography and manifesto.[5]

Jack Schaefer's THE CANYON (New York: Banton Pathfinder, 1953), just a novella, is perhaps the most popular single book among high school students in Northern California today. It is short, well-written and thus easily read, but its most basic appeal lies in its parable-like quality. It is the tale of a young Cheyenne man who leaves his tribe because he cannot agree with its warlike ways. He tries to create his own world in a canyon on the plains, but is finally forced to compromise and return to his people. This beautiful little book has obvious analogic value in today's turbulent world, but Schaefer does not fall into the trap of simplistic solutions. This is a fine book for secondary students at all levels of reading competence.

Schaefer also contributes the most popular of the "code westerns" with his incredibly successful SHANE (Boston: Houghton Mifflin Company, 1964). Like the whole range of Schaefer's work, SHANE is very well written and a bit more complex than it first appears, for it is not only a paladin tale set in the West, but it also skirts the historic passing of the cattleman's frontier to the farmer's frontier. Teachers are apt to find any of Schaefer's books valuable additions to the curriculum.[6]

With the growing interest in non-white American culture, work on or by Negroes and Mexicans in the Southwest has become very popular. There is, unfortunately, not enough readily available material on the experiences of Black Americans on the frontier, though the excellent folklore collections of J. Mason Brewer, recorded in Texas, offer one happy exception. Books such as THE WORLD ON THE BRAZOS (Austin: University of Texas, 1958) provide lively oral tales for classroom use. Another good lively book is C. C. White and Ada Morehead Holland's NO QUITTIN' SENSE (Austin: U of Texas Press, 1969). A record set, "The Storyteller Cousin Wash" (Black Recording Company, 5421, Bancroft, Oakland, California) by Curtis Hunt, also present oral tales of Texas Negroes. And, of course, the basic source for a unit on Afro-Americans in the West is Phillip Durham and Everett L. Jones' THE NEGRO COWBOYS (New York: Dodd, Mead and Company, 1965). Bantam Pathfinder books has now released an abridged, paperback version of the Durham-Jones book, THE ADVENTURES OF THE NEGRO COWBOYS (1969), that is suitable for classroom use.

Mexicans preceded Anglos in the Southwest and have been prime in the area's development. From Gaspar Perez de Villagra's THE CHRONICLES OF NEW MEXICO (1613) through the engaging frontier memoirs of Andrew Garcia, TOUGH TRIP THROUGH PARADISE (New York: Ballantine Books, 1967), to the work of such contemporary writers as Amado Jesus Muro, Jose Montoya, Miguel Ponce, Alurista, Nick C. Vaca, Miguel Mendez, "Corky" Gonzales, and Carlos Velez, Chicano writers have been part of our literary heritage. Today, in such journals as EL GRITO, THE TEXAS OBSERVER, CON SAFOS, and ARIZONA QUARTERLY, young Southwestern Chicanos are telling their version of the American Dream.[7]

One recent novel, often attacked by Chicano critics who consider it too mild, too accurate a reflection of Anglo presumptions, is CHICANO (New York: Doubleday, 1970) by Richard Vasques; it is a strong, though by no means a great, work. Jose Villareal's novel POCHO (1959), if reissued in paperback, would be an asset to a program seeking to explore the complexities of Chicano life. Still another novel that might help Anglo teachers understand how at least some Mexican-Americans see their lot is Raymundo Barrio's THE PLUM PLUM PICKERS (Sunnyvale: Ventura Press, 1969); it is unlikely, however, that many school boards will approve Barrio's rough book for classroom use. And don't forget WITH HIS PISTOL IN HIS HAND (Austin: University of Texas Press, 1958) by Americo Paredes.

The one essential volume for any course dealing with Chicanos is Octavio Romano's anthology of contemporary Mexican-American writing, EL ESPEJO: THE MIRROR (Berkeley: Quinto Sol Publications, 1969). There is no more comprehensive volume available and, of course, the vast majority of anthologized writers hail from the Southwest.

Two books about Southwestern Chicanos that have been used with success are Frank Water's THE PEOPLE OF THE VALLEY (Chicago: Swallow Press, 1941), and Richard Bradford's RED SKY AT MORNING (New York: Pocket Books, 1968).

What other books seem to be replacing Zane Grey and company in student interests? Harking back to the love of the land one finds in such classic Southwestern writers as Eugene Manlove Rhodes, and also related to the ecology movement, is renewed interest in what might inadequately be called natural histories and histories of the Southwest. Mary Austin's THE LAND OF LITTLE RAIN (Garden City: Doubleday & Co., 1962), THE VOICE OF THE DESERT (New York: William Morrow & Co., 1955) by Joseph Wood Krutch, GOODBYE TO A RIVER (New York: Alfred A. Knopf, 1960) by John Graves, and the wonderful legacy of literature left us by J. Frank Dobie exemplify the writing referred to here, a type of book that allows the reader to feel as well as intellectually experience the area discussed. One very successful classroom combination has been Dobie's THE LONGHORNS (New York: Grosset & Dunlap, 1941), which, of course, deals with those tough, stringy cattle who made the Southwestern cattle industry possible, and his final book, COW PEOPLE (New York: Little, Brown & Co., 1965), dealing with those equally tough and equally stringy people who forged the cattlemen's frontier.[8]

And there is continuing--perhaps growing--popularity for frontier memoirs, probably for the unique blending of history and the tall-tale tradition that so many of them feature, giving them a touch of humanity lacked by so-called "straight" histories. Andy Adams' THE LOG OF A COWBOY (Lincoln: University of Nebraska Press, 1963) remains very successful, as does Charles A. Siringo's A TEXAS COWBOY (Lincoln: University of Nebraska, 1969), with its marvelous subtitle, "or Fifteen Years on the Hurricane Deck of a Spanish Pony--Taken from Real Life"; anyone who can pass up a title like that probably shouldn't be in a Southwestern literature course to begin with. The Andrew Garcia book mentioned earlier is gaining popularity. A relatively new volume that seems likely to take its place among the aforementioned memoirs--though it is of a considerable more modern vintage and style--is William A. Owens' THIS STUBBORN SOIL (New York: Charles Scribner's Sons, 1966). It is a book full of moving anecdotes and vignettes, such as his chapters on Christmas at the ranch, and on Negro neighbors. The book also serves to remind many of us that the rural Southwest of our own youths is fast becoming the stuff of memoirs.

It has long been a practice of teachers to introduce such materials as cowboy songs to their students, while ignoring what is perhaps the most popular form of poetry in the contemporary Southwest: the lyrics of country music. What can such lyric poetry tell us about the world view of the people who so enjoy it? What are its organic qualities? From the Anglo-Saxon balladic tradition, the Afro-American blues and the Protestant hymns and gospel songs that constitute its historic base, through depression bards such as Jimmie Rodgers and Woodie Guthrie, to contemporary country lyric poets like Merle Haggard and Dallas Fraiser, a previously ignored resource of oral literature is beginning to be tapped by secondary teachers seeking to inductively lead students into the study of other poetic forms. For that very large segment of the population to whom more conventionally taught literary forms remain unimportant--an elitist reserve unrelated to their lives--the lyrics of Fraiser's "California Cottonfields" or Haggard's "I Take a Lot of Pride in What I Am" are vital.

Finally, one must integrate the work of the new breed of Southwestern writers into the curriculum. These people are more the progeny of Walter Van Tilburg Clark than of Clarence Mulford, and they reflect the concerns and language of contemporary America in their work. Eastlake, Max Evans, Larry McMurty, William Humphreys, Paul Horgan, and others have at times dealt with subjects and used language tabooed by school boards. Often this is a reflection of a ruling body's attempts to legislate against the present in favor of the past, but it must be taken seriously. Short stories and essays offer the obvious opportunity for teachers to introduce contemporary writers whose novels might not meet with official approval. Still, it is sad to contemplate a Southwestern literature unit without, say, McMurty's HORSEMAN, PASS BY (New York: Harper Brothers, 1961).[9] And, of course, don't neglect the classic: Clark's THE OX-BOW INCIDENT (New York: Vintage Books, 1940).[9]

There are the slowly growing numbers of anthologies covering this general area. Martin Shockley's (ed.) SOUTHWEST WRITERS ANTHOLOGY (Austin: Steck-Vaugh, 1967) is the standard text. It is comprehensive, well-organized and contains enough commentary to make it most valuable for secondary students. Shockley's own moving essay on J. Frank Dobie ("Maverick Professor," pp. 44-48) is one of the collection's high points. Also from Steck-Vaughn is the Southwest Writers Series, a group of inexpensive booklets on the major writers of the area that most teachers will find invaluable. A WESTERN SAMPLER (New York: Macmillan Gateway, 1967) edited by Margorie B. Smiley is quite useful, though its scope is somewhat wider than the Shockley collection, so that Southwestern materials are less intensely examined. Teachers wishing to read to their classes might find it productive to use two collections edited by Irwin R. Blacker, THE OLD WEST IN FACT and THE OLD WEST IN FICTION (both New York: Ivan Oblensky Co., 1962), for they make it possible to juxtapose short factual accounts of western experiences with their fictional counterparts. Collections of stories by individual authors, such as Clark's THE WATCHFUL GODS AND OTHER STORIES (New York: Signet Books, 1961) or Dorothy Johnson's A MAN CALLED HORSE--formerly titled INDIAN COUNTRY--(New York: Ballantine Books, 1970), are now available in paperback.

Southwestern literature is not merely surviving the changing modes of American thought; because of its dynamic, eclectic nature, it is thriving. Growing interest in ecology, in new spiritual values and life styles, in ethnic consciousness and historical authenticity have intensified interest in the literature of the Southwest. Gunfighters and outlaws remain relevant figures, but they are gradually being put in their miniscule perspective, while other, always-present aspects of Southwestern experiences are being recognized. The result is an ever-broadening classroom perspective and a pleasant abundance of classroom material.[11] The East should have it so good.

FOOTNOTES

1. William Eastlake, "Crossing the Continent at 20 M.P.H.," BOOK WORLD, December 10, 1967, p. 1.
2. See Delbert Wylder, "The Novels of William Eastlake," NEW MEXICO QUARTERLY, Spring, 1965, pp. 188-205.
   Gerald Haslam, WILLIAM EASTLAKE (Austin: Steck-Vaughn Company, 1970).
3. Resource material may be found in back issues of WESTERN AMERICAN LITERATURE, SOUTH DAKOTA REVIEW, and ARIZONA QUARTERLY, among other journals.
4. See Haslam, "American Indians: Poets of the Cosmos," WESTERN AMERICAN LITERATURE, Spring, 1970, pp. 15-29.
5. "The Western Novel: A Symposium; Frank Waters," SOUTH DAKOTA REVIEW, Autumn, 1964, pp. 10-16.
   Thomas J. Lyon, "An Ignored Meaning of the West," WESTERN AMERICAN LITERATURE, Spring, 1968, pp. 51-59.
6. Haslam, "Jack Schaefer's Frontier," ROCKY MOUNTAIN REVIEW, December, 1967, pp. 59-71.
7. Haslam, "¡Por La Causa! Mexican-American Literature," COLLEGE ENGLISH, April 1970, pp. 695-709.
8. A very useful resource book is Dobie's posthumous autobiography (edited by Bertha McKee Dobie) SOME PART OF MYSELF (New York: Little Brown, 1967).
   See also Francis E. Abernathy, J. FRANK DOBIE (Austin: Steck-Vaughn Company, 1967).
9. Charles D. Peavy, "Coming of Age in Texas: The Novels of Larry McMurtry," WESTERN AMERICAN LITERATURE, Fall, 1969, pp. 171-88.
10. Barclay Bates, "Clark's Man for All Seasons: The Achievement of Wholeness in THE OX-BOW INCIDENT," WESTERN AMERICAN LITERATURE, Spring, 1968, pp. 37-49.
11. Other articles that might aid teachers in developing more imaginative units on
    Mody C. Boatright, "The Beginnings of Cowboy Fiction," SOUTHWESTERN REVIEW, Winter, 1966, pp. 11-28.
    Jim L. Fife, "Two Views of the American West," WESTERN AMERICAN LITERATURE, Spring, 1966, pp. 34-42.
    Gertrude Hill, "The Southwest in Verse: A Selected Bibliography of Arizona

and New Mexico Poetry," ARIZONA QUARTERLY, Winter, 1967, pp. 306-12.

Thomas J. Lyon, "An Ignored Meaning of the West," WESTERN AMERICAN LITERATURE, Spring, 1968, pp. 51-60.

John R. Milton, "The American West: A Challenge to the Literary Imagination," WESTERN AMERICAN LITERATURE, Winter, 1967, pp. 267-84.

Max Westbrook, "The Practical Spirit: Sacrality and the American West," WESTERN AMERICAN LITERATURE, Fall, 1968, pp. 193-205.

____________, "Conservative, Liberal, and Western: Three Modes of American Realism," SOUTH DAKOTA REVIEW, Summer, 1966, pp. 3-19.

Check also the annual bibliography of studies in western American literature published in the yearly winter number of WESTERN AMERICAN LITERATURE.

THE RELEVANCY OF FOLKLORE IN THE ENGLISH CLASSROOM

Doris Seibold, Nogales High School

Reaching students through folklore seems to have been my thing during much of my teaching in Santa Cruz County. First at Patagonia and now at Nogales, folklore and its many facets has helped me make the classroom, the home, and the community relevant to each other with the individual student often a center of his environment. In spite of the pretentiousness of that statement, I will let it stand while I tell of the many ways in which involvement with oral tradition and customs for us has enlivened teaching, and has enriched and endured as a means of increasing pride, appreciation, and knowledge of the cultural heritage of a student's own ethnic background, and has helped to instill in him an understanding and appreciation of the cultural heritage of other ethnic groups.

The success of our involvement with folklore rests on three major factors: The first factor, of course, is the abundance of folklore in two languages, and the close-knit spirit in the town and school communities. The second factor is the incentive furnished by the Folklore committee, headed by Dr. Frances Gillmor of the University of Arizona which has published two bulletins from our collection, and has filed in its archives much of the unpublished material. The third factor is the participants themselves with the ever freshness of their own discovery of old lore.

Each new group of participants generates excitement in a classroom. Just furnishing localisms for this paper has inspired further investigation and has opened doors for teaching language concepts. We can take a slang expression used by Mexican-Americans like _hechar_ _un_ _phone_ (to make a telephone call) and explore other levels of usage in English and Spanish.

Nothing is more rewarding in teaching, we teachers know, than finding ways that students can make contributions that improve self-image. This discovery of one's own importance in a situation is much more important than the eventual contributions to archives. The groundwork--with its listening, speaking, and writing--builds confidence in an individual student. It is that initial breakthrough between individuals, often far apart in background, age, and interests, that gives the student, for a short time at least, the same role as the prominent scientific folklorist, Richard M. Dorson, who defines his specialty as one which "seeks out, observes, collects, and describes the inherited traditions of the community, whatsoever form they take."

I seldom structure a folklore unit. Often interest in folklore comes through discussion of literature or in my trying to "loosen up" students who are shy or have little to talk about. Primarily our approach has been that of collectors. I like to draw on the individual investigation. (A term I have "latched onto" because it is less connotative for the students than term paper or research project.) At times these individual investigations become a major part of the student's production for a semester.

We have collected much material in all the folklore catagories: tales, legends, beliefs, folk speech, verses, songs, recipes, superstitions, proverbs, sayings, customs, dances, games, home remedies, and gestures. We have used these cultural aspects of our community to understand our immediate environment, frontier life, and much that goes back in time and outward to other places. Folklore has been an excellent stepping stone to literature whether or not it is an epic poem or the cowboy as America's folk hero. We find (hopefully) in our investigation that each of us is influenced consciously and unconsciously by many determining factors: environment, tradition, national traits, religious belief, economic conditions, geography, and climate; therefore we, like everyone else, famous or infamous, represent the general character of the age and the locale--reason enough to take folklore seriously.

Any group of students at almost any grade level can become involved in folklore and often the results are far beyond expectations. Last year folklore served us well with sections of seniors for whom English was a second language with the usual overwhelming difficulties in reading and writing.

Their plaintive response to every assignment was "too hard, too boring, too 'something'." Apathy, absenteeism, and failure on my part to get through to them, made me discard the well-laid plans of the first semester. One day as we sat discussing Frank O'Connor's "A Christmas Morning," which had been hard reading for them, we talked of beliefs, special holidays, family traditions at Christmas, and other homey topics. The class came alive. Almost everyone had something to say. We jumped from stories of LA LLORONA (The Weeping Woman) to games children play, but never back to Frank O'Connor's story that day. The groundwork was laid for individual investigations, not only in collecting folk material, but also in getting eye witness accounts of border incidences that needed writing. For among potential informants listed that day were grandparents and others in their eighties who had lived through exciting times. On the following day I distributed Dr. Frances Gillmor's list of suggestions for collecting folklore in the schools and we were off and running. Some chose children's games or home remedies; others decided to find something in all catagories.

Each student turned in a plan of procedure, a list of informants, and an estimated length of time he would need to complete his investigation, which was to include a page or two of introduction and information between items. I stressed the fact that the actual song or remedy must be taken down in the exact words of the informant. If the language was Spanish and the student could translate the original into English, he was to include his translation, but under no circumstances was he to add to or change the wording of the informant.

The results were outstanding. We had a substantial contribution for the archives; aunts, uncles, grandparents and many others had a hand in the work. I found for instance that the social importance of a girl's fifteenth birthday in Nogales is much greater than I had realized, and that there always seems to be a variant of some old legend or ghost story. I even thought the students were beginning to write better! And I think that they were will satisfied with their efforts. From then on it was easy enough to suggest their reading J. Frank Dobie's stories of buried treasure and numerous other books of the Southwest and Mexico. "Dip into stories written in Spanish, if you read Spanish. You will find good reading there also," I suggested. And generally speaking I think they enjoyed reading some of the books.

Once with another group we collected weather signs and tales about desert creatures such as scorpions and Gila Monsters because someone had heard superstitions concerning the recurring illness of a person bitten by a Gila Monster. Again, after they had good "scare" tales of rattle snakes and scorpions, we turned to the budding scientists among us to find out what experts in the study of reptiles had to say on the subject. The weather signs, including the tale that cattle on Christmas Eve lie down facing the east, were good conversational pieces.

We have fun collecting gestures used here on the border. (We haven't officially collected the obscene ones, but they are numerous.) Several years ago a boy worked out a narrative told in gestures. His paper was submitted complete with photographs of himself and a friend "conversing" across the street from one another. The narrative (in gestures only) goes something like this:

First Boy: Where you going?
Second Boy: Nowhere.
First Boy: How's things going?
Second Boy: So-So.
First Boy: What's happening?
Second Boy: Nothing.
First Boy: You got any money?
Second Boy: Yes.
First Boy: Treat me to something to eat and drink.
Second Boy: No. I want to sit in front of the drug store and watch the girls go by.
First Boy: You are a cheapskate.
Second Boy: (Censored)

This year we are bringing our files on gestures up-to-date with drawings of each gesture included.

Another fun category here on the border is identifying "pocho lingo" of the Mexican-American who uses a combination of both languages. This made-up language is somewhat like the *Boontling* mentioned by Hector H. Lee in his article, "American Folklore in the Secondary Schools," in THE ENGLISH JOURNAL, October 1970. His article, by the way, is comprehensive and valid. I wish I had written it.

Here are a few examples of pocho lingo (Pochismos):

Guachar la vista (watcher)	See the movie
Simon (Simón)	Yes
Guacha la loca esa	Look at that girl
Esa es me jefa	That's my mother
Me like la ruca	I like that girl
Pasa chanza	Give me a chance
El tamarindo	A policeman in a brown suit
Un azul	A policeman in a blue suit
Aguas	Watch out
Pegale al shower	Take a shower

One other facet of local speech that has opened vistas for us as teachers of bilingual students is the English vernacular used on the border. These are somewhat similar to expressions used in the market place and on the job throughout the Southwest with a few being peculiarly local. By being aware of these localisms and by making collections of them,we hope to help students who hear these expressions and are puzzled by the spoken language to make the transition from rather formal, well-enunciated school English to every-day English. Many of these terms are commonplace in the idomatic language everywhere, but a student has a reason to note one of these expressions when he hears someone say, "I hope to drive a bargain," and he is not sure what the customer means. Examples of other idomatic expressions collected are:

1. Getting on. An expression like *we are getting on with the work*: *getting on the right track*; *getting on in years*.
2. *To keep one's end up*, meaning to do one's share or to be responsible for part of the burden.
3. *To rub one the wrong way*, meaning to annoy.
4. *To tear around*, meaning to dash here and there.

5. To come across, meaning to deliver.
6. Out of the picture, meaning not being considered.
7. To amount to, meaning what is the amount.
8. To make heads or tails, meaning to make sense.

We, of course, have the counterpart in idomatic Spanish which Anglo-American students need to be aware of. A projected group activity this year is making a locally collected, annotated, and compiled idomatic list in both languages for use in various ways. I for one am convinced that we need to do more with the English vernacular for bilingual students; they can have mastered the English of the textbooks, and still be frustrated by the spoken language. The projected annotated list promises to give good training in listening and speaking skills.

One other kind of list that we once tried in Patagonia for a new grocer was a combination of idomatic Spanish with pictures. Many persons, not knowing the name of a product in English, will ask for the item by the picture on the label. Here are examples recently gathered from neighborhood grocers in Nogales:

1.	Aluminum foil	papel brillozo (brilliant paper)
2.	Morton salt	muchacha con paraguas (girl with the umbrella)
3.	Pure lard (Peyton's)	La Manteca Cochinito (The one with the picture of a pig on the label.)
4.	Carnation Milk	La Leche del Clavel
5.	Peet's Soap	El Javon del Chivo (The soap of the sheep.)
6.	Eagle Brand Flour	Harina de la Aguila (Flour of the Eagle.)
7.	Log Cabin Syrup	Miel de la Casita (Syrup of the house.)
8.	Spearment or Doublemint Gum	Chicle de la Flecha (Gum of the arrow.)

Another facet of folklore here in Nogales is the religious tradition. Because of the pilgrimages to Magdalena, Sonora, Mexico, on October 4, and because St. Francis (of Assisi or Xavier--informants are not always clear on which) is the patron saint of the Mexicans, Pimas, and the Yaquis, we have many legends attributed to San Francisco and it is not unusual to have someone in class who has made the pilgrimage from Nogales to Magdalena (sixty-five miles) on foot in fulfillment of a vow. These local happenings can be useful in studies of literary pieces developed from the customs and beliefs of other places and other times. We, like Chaucer, see groups pass through on pilgrimages. These also are a part of our inherited tradition which has been my privilege to share with students.

To the imaginative teacher folklore opens many vistas. To the thwarted teacher folklore is often a means by which she can move from the dull, unproductive situation into something the students can get their teeth into and lead the way. It is well also to keep in mind that oral tradition and local history are perishable and almost anyone can achieve a sense of accomplishment by preserving them.

For us here at Nogales High School the enriching experiences are immeasurable. One pleasing result of our collecting is the fact that into the classroom atmosphere we have managed to draw much that is part of our daily lives and much that is the cultural background of this region. With this awareness on our part of the local folklore and its relationship to worldwide folklore, we find that the community and its people mean more to us and that we in turn mean more to them. Sometimes as many as three generations have contributed. This involvement with other persons in observing and collecting local lore and history has generated ideas and insights more readily and has given us an immediate use for basic skills; to me this is relevancy. For this teacher her growth and understanding through the sharing of these activities has been greater than that of anyone.

A VERY PERSONAL VIEW OF WESTERN LITERATURE

Betty Whetton, Kenilworth School, Phoenix

It has to be with a sense of nostalgia that I write of Western literature which seems important to me, for the whole of my reading life, particularly if listening is considered, has in some way been centered on such literature.

Quite the best thing about winter when I was young was that it was possible for my grandfather to read to us. With the cattle off the summer range, he had time to indulge us in repetitions of "Lobo" and "The Pacing Mustang." Again he might tell us stories of his early boyhood when he'd gone horseback riding with his older brothers trailing cattle to the Wah Weap. Another good time was when horses were being shod, and his brothers and their sons gathered at our house. Their true experiences, even lightly embroidered, encompassed every theme I read later on.

It was not surprising then, that when I promoted myself from the juvenile to the adult side of our public library I began devouring westerns and found some quite indigestible. Papa countered with THE VIRGINIAN and so began a long reading love affair. I can't recall a year since when I haven't reread it fully or in part, usually skipping the love story for it appeals as little to me now as it did at eleven. I consider it too contrived when compared with the conversational tone quality of the rest of the book.

Since THE VIRGINIAN is episodic, a new reader might be inclined to sample. The story of Em'ly or of the Swinton barbecue come first to my mind. Another, still controversial is the Pedro and Balaam tale. What other author than Owen Wister had a president as a friendly critic? I, for one, appreciate T. R.'s insistence that Wister leave the more vivid details to the reader's imagination. The strands of the Steve-Virginian story commence with the second and culminate in three chapters beginning with "The Stable on the Flat." This has seemed to me the heart of the book with the Molly and Trampas episodes as secondary. Wister has written with sensitivity and compassion of this relationship between young men, the changes as each moves toward maturity and makes decisions regarding his life style. Separated as they are at the end by their choices, they still are linked by ties of a kinship which may be peculiar to the West. I am reminded that among the early stories I heard were those of boys who strayed but who returned periodically to ride the range--Butch Cassidy and Matt Warner were among the more widely known.

It is inevitable that some comparison will be made of THE VIRGINIAN and that later classic THE OX-BOW INCIDENT.

Clark's study in mob psychology culminating in the hangings is generally thought to be about men only. This I think ignores completely the important role of Ma Grier. She has completely shed all femininity, and in an area and time when a woman was expected to be womanly. Art alone seems to see the mannish-dress and manners she has adopted, the deliberate mistreatment of her body in long hunts, rides, and over work as a self-imposed penance. That she had achieved the real equality with men today's liberation movement seeks, is seen in their greeting to her, their estimate that "Here was a person could head them up," and that ultimate compliment: the right to whip one of the three horses at the hanging with her quirt. Nor should we forget the frenzied Frena who added to the general disorder. Nor Rose Mapen, who is Gil's and so Art's reason for being at Bridger's Wells and their involvement in the incident. Then, of course, there is that symbolic woman who is the focus of all who come into Canby's: the "Woman with Parrot."

Clark's novel is not just about men and how they face a particular incident, it is about all men and women, the good and the evil which may be revealed through their individual relationships with nature itself and that often shows its most despicable face in a crowd.

Few readers now know that RAMONA was the outcry of an army wife who hoped to improve the future for Indians everywhere. Helen Hunt Jackson's own life on army posts and her travels through the West would undoubtedly have produced as remarkable a volume as Martha Summerhayes' VANISHED ARIZONA.

However, Mrs. Jackson committed herself early to the improvement of Indian life which she found pitiable wherever she went. She addressed an impassioned memorial to Congress and used every influential friendship and family tie in a personal effort to correct wrongs through a proposed program of preservation of Indian lands and tribal heritage, not in the isolated reservation sense, and of education which would develop talents usable in the larger society. She foresaw a mutual and respectful exchange among Indian societies and the already polygot American culture of ideas as well as of arts and crafts.

Her appointment to an investigative commission took her to California and a small community where she was a guest on old ranchos of families who spanned the Spanish, Mexican and American occupations of California. One story she heard was of a mysterious young girl married to a young local Indian whose tragic death left her a widow with a small daughter. Through writing this story, she sought to reveal the senseless waste of intelligent Indian management of their own affairs by the concerted bureaucracies, the avariciousness of all three in pre-empting Indian lands in complete disregard of basic human rights, and the refusal of all groups to recognize the human ties which bind us all regardless of our birth.

RAMONA was an immediate success. Never in the almost 90 years since publication has it been out of print and even now is appearing in paperback. It didn't matter that she mixed historical events of the three major influences in California and created a Camelot. Small towns and hotels were named after the principal characters, museums were built and the whole story is presented in a yearly pageant which often utilizes the best of Hollywood talent--but the underlying condition which prompted her to speak out remains unchanged.

The Indian Alessandro is never quite able to cope with the personal or tribal problems confronting him. Ramona, who is of Indian-Anglo heritage and Mexican upbringing, surmounts obstacles which are barriers to his assimilation into either the Mexican or Anglo cultures. He dies amid defeat and rejection, a victim of all societies. Ramona, too, finds the struggle too demanding and denying the Indianness of herself, Allesandro and their small daughter, remarries and accompanies Felipe to Mexico where they find a re-birth of the colonial life of their youth.

Despite the highly romanticized portrait of California following the Mexican War, there are some excellent vignettes: the sheep shearing scenes, the travels of the priests, and the warm and tender concern of Aunt Ri. From whatever perspective one approaches it, RAMONA bears reading and rereading.

Somewhat less well known, but concerned as well with the difficulties of Indian assimilation, is Edwin Corle's FIG TREE JOHN. This book, superbly written and well researched, recounts a dual father-son confrontation with Anglo-Californian culture of a later period. The assimilative theme is well chosen, properly placed historically and geographically, and handled without false sentimentality.

In the months before the birth of their baby, Agocho and his youngest wife leave their White River Apache mountain home, cross Arizona and the Colorado River, and make a temporary home west of the Salton Sea. Small twigs which will bear a strange fruit, a gift of Yuma Indians, are planted near the seep by Kai-a--a name of no meaning but of practical use to her husband--to preserve them against the time of the return journey. Agocho's sense of timelessness permits the delayed return until the baby becomes old enough to travel, until the ceremonies decreed by Kai-a's cruel death by fugitives can be completed, until the boy reaches puberty. Patiently he accepts the gods' failure to direct him homeward but always he is Apache and Man and utilizes the land of his exile to preserve his identity and to build for Nai Chidn.

The encroaching date growers and other farmers led to the Valley by the sometime-taming of the Colorado onto Agocho-Fig Tree John's seep area home create the crisis between him and his son. The natural superiority of Apaches to the local Indians, whites, and Mexicans has never been questioned by either father or son, although the latter now develops an envy for some of their possessions. This leads the boy to become Johnny Mach, to work for a grower, to become acquainted with the Mexican girl he later marries, to forsake his horse for a flivver, and ultimately to give up the desert for the town. Corle points out that each man has freedom of choice, that he will suffer justice or injustice in his lifetime, but that he can by reaching out to others achieve a measure of understanding and support as or if he decides to change.

Since few people are aware of Corle's novels, knowing him only through THE GILA, it is fortunate indeed that a new edition and a paperback of FIG TREE JOHN will appear this spring.

It is coincidental that these four choices for Western classics were all written by transplanted easterners. Wister spoke through THE VIRGINIAN in another context, but still words that are applicable to a great many writers of Western literature: "Now back East you can be middling and get along. But if you go to try a thing on in this Western Country, you've got to do it well." And for us all, they have so done.

COWBOYS AND INDIANS IN THE CLASSROOM, OR A SHOTGUN APPROACH TO TEACHING AMERICAN LITERATURE

Mildred Jeranko and Jane Tyo, Cortez High School, Glendale

Sectional literature is gaining wide acceptance both at the college and high school levels throughout the United States, perhaps because it is easier to go from the known to the unknown than to reverse the process. In American literature the fusty New England character and the Southern or Midwestern protogypes are often as remote as Plutonians to the average Southwestern teenager.

This sectional grouping of poetry, stories, novels, and non-fictional material offers the student, teacher, and perhaps even the anthology publishers a new approach which relieves the stultifying chronological sequence, and could make for greater understanding among geographical sections, ethnic and racial groups. Social, economic, cultural, racial, and historical elements in our literature might be better understood against the geographical background, and might give the reader a sense of identification with both the sectional and entire literature.

With the idea in mind that we would like our students to know some of the magic of J. Frank Dobie, Conrad Richter, Tom Lea, Bret Harte, Katherine Anne Porter, William Sydney Porter, (O. Henry), Oliver La Farge, George Sessions Perry, Stanley Vestal, Fred Gipson, John Steinbeck, Helen Hunt Jackson, and many others, we developed a Western independent study project which we hoped would produce interest and background for reading and understanding sectional literature. We hoped this study project would generate enthusiasm, appeal to a wide range of interests and abilities, and allow utilization of a variety of methods of communication. Our sophomore anthology, ADVENTURES IN AMERICAN LITERATURE, had many of the best western writers included but they are so scattered throughout the collection that it was necessary to provide the students with a list of this sectional material as a guide, to such diverse things as Indian poetry, or J. Frank Dobie's explanation of cattle brands.

It is possible that the unit's title, "Literature of the West," was a misnomer, if literature is limited to novels, plays, short stories, and poems. Our students immediately expanded the topic to include anything and everything "western" and everyone was happy.

The breadth of interest and the diversity of source material made the selection of the independent study, as a procedural technique, a sensible approach to this unit since we wanted students to locate, organize, and present their work to the class in an effective and interesting manner, with special emphasis on improving oral skills. We encouraged the students to make oral reports, present panel discussions, tape written reports for oral presentations,,show films and slides accompanied by student narration, explain exhibits and displays of relevant material.

This unit can also be used to teach bibliography, outline form, footnote--a mini-research project, but it is more fun for the students if the emphasis is on finding information that interests them and sharing it with their classmates.

Students were given a subject matter outline which included the following areas for their investigation: Indians (ancient and recent), Spanish-American Culture and Literary Arts, Explorers, Missions and Missionaries, The Gold Rush, Cattlemen and Cowboys, Heroes and Villains, Military Campaigns, Railroads, Pony Express, Miners, Migrant Workers, Rodeos, and Rockets. The list could be endless, but only a few students experienced any difficulty in selecting or working with a topic, given these as a guide.

The subject matter outline suggested the students look for materials in history, biography, archeology, novels, plays, short stories, music, poetry, movies, television, magazines, and humor. The major source was the library. Two days were spent introducing students to a variety of reference sources as AMERICAN HERITAGE, THE AMERICAN WEST, and the ARIZONA HISTORICAL JOURNAL, as well as the usual reference areas. Students became adept at using an index and a table of contents--something they had rarely done with their anthologies. The idea that they might need only a part of a book had evidently never occurred to some of them before. Old copies of ARIZONA HIGHWAYS proved a valuable additional source of much information with the pictures adding interest. We also encouraged our students to make use of the Heard Indian Museum, the Phoenix Art Museum, the various public libraries, and to use information they may have garnered from visits to parks and national monuments.

Materials which had been checked out of the library were kept in the classroom, so that the students in all classes could use them. Some sources were limited, and the duplication in the popular areas inevitable, since students were limited to doing their research in the classroom. Collecting materials and keeping them circulating was a major job for the teacher during the first part of this unit. Students needed a great deal of encouragement in group work because most of them seemed to prefer to do individual work. To keep oral reports from being too monotonous, students were urged to devise visual aids, and to develop a variety of presentation approaches. The class was encouraged to ask questions of the speaker, during and after his report. These sometimes developed into super-charged debates with complete class involvement, emotionally and vocally. Whenever possible, speakers were scheduled to present opposing views. The gunfight at the O.K. Corral took on more exictement when one student supporting the Earps was followed immediately by another with the victims' view!

The class assisted the teacher in the evaluation by filling out a ditto form for each presentation. They ranked the students 1-4 on content, appeal, method of eommunication. Additional credit was given for the use of audio-visual resources. Displays and exhibits received both student and teacher commendation. Those who chose to do written work were evaluated only by the teacher, unless they read it into a tape so that it could be used and evaluated as an oral report. Students were fully aware that their use of class time would be evaluated as part of the final grade, and a supply of paperback Western novels was available to those who had completed the project. Both helped cut down on wasted class time, which is often the bugaboo of the independent study project.

This unit was received enthusiastically by the students. It offered a variety of possibilities and was a welcome change from the "strictly literature" approach. Rock Hounds enjoyed showing and explaining their collections; desert lovers used pointings and specimens of real plants to enhance presentations. The boy auto enthusiast discussed the history of the "Bobby Ball 500" race, the participants, cars, and records. Then he interpreted for the class the various sounds of the race on tape! The Phoenix Suns and the Roadrunners came in for their share of discussion and analysis.

Not many students chose to read and report on novels, although a list of appropriate ones was available. A run on Heroes and Villains proved that extra material should be acquired in especially popular areas. A favorite topic for reluctant students was the Lost Dutchman Mine, with its many legends. For the more literary-minded, but equally as fascinating was a poem dealing with the same topic, "Thunder in the Superstitions" by Marilyn Francis of Sedona. This poem is available in a pamphlet. The story of the West in the film, HEROES AND VILLAINS (University of Arizona) can be used either to introduce the unit or to summarize it. Our students voted it "the best movie we saw all year."

The time spent doing this unit depends on the areas that the teacher wishes to emphasize. We used ten class periods to hear the oral presentations. In preparation, two weeks were necessary to introduce the unit, survey sources of material, teach research skills, collect and organize the material. To teach further research techniques in combination with a written report would obviously require additional time, as does concluding the unit with selected readings from the anthology.

The specialized and in-depth research had two excellent results. It made the student reporter an authority on his subject and "the teacher," while we became "learners." The social effect of this study had immediate results when the students who researched Indians found themselves defending them as vehemently as Jane Fonda, but with a more immediate result. Students of Indian extraction responded to this Pyrrhic victory with an increased sense of prestige. Editorially speaking, "It was a successful unit."

RESEARCH, REPORT, AND RECORD: A FOLKLORE UNIT

Edna Webb, Fifteenth Street Junior High, Douglas

Using the simplest definition of folklore as being what people do and think, I hoped to have my eighth grade English students record and report the things they do and why they do them in specific circumstances: when someone is born, reaches puberty, gets married, or dies. With these general goals in view, I developed lesson plans which have the specific objective of improving the perceptual and communicative skills of the students.

The class found folklore to be an interesting subject to explore when we began to talk about the important events which we had seen or read about during the summer. Beginning in June, weddings, of course, were prominent affairs which we had read about or even attended. After the discussion, each student wrote a descriptive paragraph about a wedding ceremony which he personally knew about.

Some gathered information from newspaper accounts of weddings, others asked their parents for information. These paragraphs were then read aloud and the events compared. Much interest occurred when we noted that most of the brides wore white, carried flowers, something old, and something new.

The next assignment was to discover the reasons for these customs. Some students found answers by asking questions of adults who had been married and knew the old beliefs about good luck or prosperity which ensue when certain customs are observed. Other students consulted the research books in the library. (Encyclopedias)

Each student recorded his findings on a 3x5 card. Organizing and maintaining this material kept several students busy in all their spare moments. No duplication of material was accepted for filing. An incentive for bringing in acceptable items was a membership card in the Folklore Society which was given when 25 items had been submitted and placed in the record file. This required the student librarians to keep individual records for each student and to make frequent progress reports to the class.

Frances Toor's TREASURY OF MEXICAN FOLKWAYS provided a rich source of information on the subjects of weddings. Reports on Tarascan, Huichol, and Zapotec weddings revealed some interesting customs. These included the practice of bride stealing, the dow ry, the clothing worn, and the part played by relatives and friends. This information filled many cards and indicated that marriage customs developed because of certain beliefs held by a group of people about happiness, good fortune, and well being; furthermore, people everywhere from ancient times until the present have held certain beliefs which caused them to observe the marriage rite in special ways.

I prepared a lecture explaining the term "Rites of Passage" which refers to the four events in the life cycle of living things: birth, growth, maturity, and death. An overlay picturing a baby elephant, a growing one, a mature one, and one with its toes turned up made the concept easier to see and understand.

After recognizing that the rites of passage are common to all living things as well as people, and that because of either instinct or acquired knowledge, they all perform certain rituals to observe them, we asked the question, "What basic beliefs are common to all people that cause them to perform certain ceremonies?" We tried to imagine what a basic belief might be and came to a question that we had all asked and one that had helped us form our beliefs. "How did everything get started?" This question led to the creation stories of the Greeks. (These are remote in time and place and I felt we might be more objective about them.)

THE GREEK WAY, Edith Hamilton, proved an excellent source to find how the Greek people answered this question. Inspired by the stories, I made a red diazo depicting the underworld which made the story of Hades particularly vivid. A deep blue diazo map of the Mediterranean made the Greek's voyage to Troy seem real and led to the romantic story of Helen and Paris. I was able to tell the Greek myths of Peleus, Atalanta, Prometheus, as well as the stories about the battles of Troy in an imitation of the oral tradition of the story teller's art. (THE ILIAD, Homer)

Students wrote their versions of these stories as well as their own ideas of some of the events. One assignment was to write a story telling what they would have done if they had been one of Achille's men and had been ordered to sit idly by while the Trojans slaughtered the Greeks. Listening to the stories not only required the students to develop listening skills and the ability to remember details, but opened up areas for some creative thinking and writing.

The myths made clear what kind of heroes were admired and what acts were likely to win fame and immortality. The fame and glory of Achilles and Hector was compared to that won by a local hero, Jesus Garcia.

The story of Jesus Garcia was researched, reported, and written by all students who could discover some personal facts about him. Many of the Mexican-American students have relatives who knew him or his family, and many have visited the shrine in Nacazari which has been dedicated to him memory. Those students who lacked these resources went to the library and found another well-known railroad story, "Casey Jones." We also played the ballad of "Casey Jones."

While we were on the subject of Jesus Garcia, we turned our attention to some other well known Mexican legends. The students asked their parents or grandparents to tell them the old tales about La Llorona, the crying woman. They told different versions, but most agreed in the important details. Students whose parents did not know this story managed to bring stories about lost gold mines, or lost treasures. The incident at Skeleton Canyon and the legend of the lost Dutchman's mine were reported and taped.

Talking about buried and lost treasure brought us to the next folk tale that I wished to discuss: The Egyptian. We began by talking about the vast treasures that were buried with the dead pharaohs in the pyramids. Why was this a custom, and what beliefs led them to practice this custom? ANCIENT MYTHS by Norma L. Goodrich proved invaluable as a resource. The story of "Horus the Hawk" and some general information about the Egyptian way of life provided the students with an incentive to dig for particulars in the library. Some of the reports gave information about the part that animals played in representations of the gods. Others reported on that part that the gods assumed in daily life; others discovered that magical rites were important factors in one era of Egyptian history and are still important to some people today.

After talking about the customs which the Egyptians observed in burying their dead, we researched and reported on the customs of people in America and other countries. Some interesting facts emerged, such as the use of color to represent sorrow and mourning. The Hindu custom of suttee brought horror to the girls. Purification after childbirth, or after a person's death were new customs to most.

Students made five cards on the use of color symbolism. These were reported orally, then filed.

Lela Oman, (ESKIMO LEGENDS) tells some interesting customs about celebrations attending a boy's becoming a man. A film, THE LIVING STONE, made the Eskimo life real. A student who had visited Alaska brough some artifacts to class. A cookbook gave us an idea of the great differences in our diet habits, and an ivory carving made of a walrus tooth helped to know how the Eskimo passes the time during the long dark time. We had some vocabulary work as we wrote in our own words a description of the hunting customs of the men and the part of the women in preparing the products of the hunt.

To compare the puberty ceremonies of these folk with ours, the students wrote descriptions of fifteen-year-old parties of the Mexicans, sixteen-year-old parties of Americans, (Anglos) and eighteen-year-old parties of the Negroes. We have one Navajo and he told us about the celebrations of the girls and boys in his tribe.

Another film INDIANS OF THE PLAINS added to our knowledge of Indian customs, as did a book, MYTHS OF THE SUN by William Tyler Olcott.

Students researched and reported on other customs which mark the time when a child is recognized as an adult. Getting a driver's license loomed large in the discussion.

In the time I had alloted to folklore, we did not research birth customs. I had planned to use the Jewish folk as a beginning since their Holekrash ceremony is so interesting.

A truly objective evaluation of the project would be difficult to obtain. I know of no test to measure pride or growth in self-image, but I have a bulging file of work accomplished in gathering and reporting which reflects considerable activity--practice in communicative skills.

One flower doesn't make a garden, but one student wrote a letter which I feel is a genuine expression of her feeling about the project. She says, "I sometimes like English and sometimes don't, but I haven't had such fun before. You make things clear so you can understand it. You make such good games out of such boring English so that you want to learn it."

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SUPPLEMENTARY AUDIO VISUALS

Film: THE LOON'S NECKLACE, Central Arizona Cooperative, ASU. Audio Visual Center, PG 2-103
THE LIVING STONE, Central Arizona. Cooperative ASU.
INDIANS OF THE PLAINS, Central Arizona Cooperative, ASU.
Record 2, "Casey Jones" Gaslight Varieties (Reader's Digest by Radio Corporation of America)

EQUIPMENT USED
Overhead projector
Tape recorder
Record player
Library
Film projector and screen
File box and cards

THE RESPECTABILITY OF SOUTHWESTERN LITERATURE

Keith Cunningham, Northern Arizona University

Based on what I have heard from students at Northern Arizona University, I would say that Southwestern Literature is widely taught in the Southwest. Based on what I have heard from my teaching colleagues at Northern Arizona University, I would say the Southwestern Literature is widely accorded a critical status only slightly above advanced underwater basket weaving. However, after having faced the much agony and little ecstasy of planning the senior graduate-level course in Southwestern literature and culture which I will teach second semester at NAU, I am convinced that the fault, dear Brutus, lies not in Southwestern literature but in ourselves. In this article I wish to explain what I feel are the chief reasons for the low opinions for study, suggest some possible solutions, and give a brief bibliography of works that I have located, read, and found usable.

The first reasons I have found for the lack of respect accorded Southwestern literature are the narrow, geographic definitions of the field that have been applied in the past in conjunction with patriotic motivations for study. Thus one book I consulted defined Southwestern literature as the literature of West Texas, West Oklahoma, and the parts of Kansas that are Southwestern in background. Another book of the 1930's that I have examined included only materials from Arizona and only which seemed to show "how great we art." The result of such an organization principle would seem to be a course that is more like a Chamber of Commerce "puff" than a serious study. The Arizona state song, which was included in the book I mentioned, may be "nice;" but it is of little value for cultural studies and, from an aesthetic point of view, is eminently forgettable. The solution to this problem is to change focus. Thus J. F. Dobie says that by Southwestern literature he means works written in or of the Southwest (GUIDE TO LIFE AND LITERATURE OF THE SOUTHWEST, p. iv.) He sees DEATH COMES FOR THE ARCHBISHOP, therefore, as the best of the novels about New Mexico and annotates THE AUTOBIOGRAPHY OF PETER CARTWRIGHT, an Illinois circuit rider of the 1840's, as typical of the life and times of the Southwestern itinerant pastor. He also includes books that are highly critical of the Southwest with those that praise it; he does not include the Arizona state song.

I fully agree with Dobie's broad definition of the field and willingly testify that, when it is applied, the problem becomes one of choosing from many rather than trying to find "something" to use.

The second major problem I have found underlying the study of Southwestern literature is a narrow concept of literature. Some critics may argue the merits of Zane Grey, but all agree that Edward Wheeler just "ain't Shakespeare." A teacher who is bound to a narrow concept of literature cannot be true to himself, becomes very condescending toward his material, or is very limited in his choices of reading materials. All three choices lose. So does Southwestern literature.

This problem, too, can be solved by a change in focus. In fact, the title of this symposium gives an answer. The most logical way to approach Southwestern literature, it seems to me, is a part of culture. Expressive Culture, according to Dr. Roger Abrahams of the University of Texas at Austin, is divided into folk, popular and "art" segments. I find his triad an extremely workable basis for organizing a course in Southwestern literature and life. Once we recognize that we are trying to study culture and that folk and popular elements are as important as "art" to this study, we are free to enjoy Bigfoot Wallace and Deadwood Dick to our heart's content. High time, too.

I feel, to summarize, that most of the criticism directed toward Southwestern literature as an area of study has been caused by the application of too narrow a definition of the Southwest or of literature, and that a study of the subject as folk, popular, and artistic cultural expressions of or about our area is fully justified and workable.

Here are the books I have found especially helpful:

- I. Bibliography and Background
  - A. Frank Dobie--GUIDE OF SOUTHWESTERN LIFE AND LITERATURE. The most informative general guide I have found.
  - B. Joe B. Frantz and Julian Ernest Choate, Jr.--THE AMERICAN COWBOY: THE MYTH AND THE REALITY. An excellent general history.
- II. Autobiography
  - A. John Ise--SOD AND STRUGGLE. The story of a Kansas homestead which gives a feeling of settling the frontier.
  - B. Parkman--THE OREGON TRAIL. Somewhat dull but important, and it gives a sense of what it was like to explore and travel the West.
- III. Folklore
  - A. J. Frank Dobie--TALES OF OLD-TIME TEXAS. A good $1.95 paperback collection of folklore.
  - B. John A. Lomas--COWBOY SONGS AND OTHER FRONTIER BALLADS. Too expensive for a text, but well worth owning.
- IV. Popular Culture
  - A. Edward L. Wheeler--DEADWOOD DICK ON DECK. A paperback reprint of one of the famous "dime novels" of the 1870's.
  - B. Zane Grey--Many of his books are in paperback and sell for fifty or seventy-five cents. My choice for class is DESERT GOLD because of its "super-silent" hero and complex plot.
  - C. Max Brand-- One of the best writers, and he has many, many novels in paperback.
  - D. Luke Short--Another very popular western writer available in paperback.
- V. "Art"
  - A. John Steinbeck--THE RED PONY and "The Leader of the People." See the advantage of a broad definition?
  - B. Conrad Richter--SEA OF GRASS. A poetic novel.
  - C. Andy Adams--LOG OF A COWBOY. Probably the most highly acclaimed Southwestern novel.
  - D. Owen Wister--THE VIRGINIAN. Probably the most famous Southwestern novel.

A FISTFUL OF SOUTHWESTERN BOOKS FOR STUDENTS AND TEACHERS

Kenneth L. Donelson, Arizona State University

In December 1968, the editor of THE ROUNDUP (official organ of the Western Writers of America) asked readers for lists of ten Western books no library should be without. The March 1969 ROUNDUP printed the list and compared it with the group chosen in 1956. The lists are ordered from first choices on down.

1969 list

1. Will Henry's FROM WHERE THE SUN NOW STANDS
2. (six were tied) Benjamin Capps' THE TRAIL TO OGALLALA, Tom Lea's THE WONDERFUL COUNTRY, Lewis Patten's BONE OF THE BUFFALO, Andy Adams' LOG OF A COWBOY, Oakley Hall's WARLOCK, Milton Lott's BACKTRACK
8. (three were tied) Alan LeMay's THE SEARCHERS, Frederick Manfred's CONQUERING HORSE, Max Evans' THE ROUNDERS

1956 list

1. A.B. Guthrie's THE BIG SKY
2. E. Haycox's BUGLES IN THE AFTERNOON
3. O. Wister's THE VIRGINIAN
4. A.B. Guthrie's THE WAY WEST
5. J. Gregg's COMMERCE ON THE PRAIRIES
6. Chittenden's THE AMERICAN FUR TRADE
7. F. Parkman's THE OREGON TRAIL
8. Andy Adams' LOG OF A COWBOY
9. W. Clark's THE OX-BOW INCIDENT
10. C. Richter's SEA OF GRASS

On the assumption that BULLETIN readers might like to know what Western writers or college professors who write of the West (or teach courses in Western or Southwestern Literature) feel are the best books for background reading or the best Western or Southwestern novels today, I wrote to 75 members of the Western Literature Association (membership listed in the Winter 1970 issue of WESTERN AMERICAN LITERATURE) and to 15 members of the Western Writers of America (that list taken from several back issues of the ROUNDUP). I asked them to list 10 or less books they felt would be good background reading for any English teacher interested in teaching material of the Southwest, and I asked them to list 10 or less novels of the West or Southwest that would interest high school students. Last, I asked them to add any comments or warnings or suggestions about teaching Southwestern material they cared to. Late in December 1970, I began to tally the responses of the 59 writers or professors who answered (5 others said they were not sufficiently informed to make any recommendations).

Before listing responses, several cautionary notes should be sounded. First, many responding said they had no idea how to separate Western materials or novels from Southwestern materials or novels--the vagueness of the term, "Southwest," bothered more than a few writers, but after that hesitant first comment, all followed with lists. Second, some writers listed only a book or two; others listed 20 or more. Third, responses of several suggested that they could have listed more than 10, though they stopped there, and that they considered their lists highly tentative. Fourth, the range of responses and respondents (their academic backgrounds and their literary interests) led to so many books getting only one recommendation that the lists below do not entirely reflect the books suggested. The response of one teacher may suggest some of the frustration felt by the people getting my letter--"Darn it, if you hadn't stamped the envelope, I'd not have sent this back. First, I don't know what 'Southwest' means; second, I've never given this problem a moment's thought till now; third, I discover that I don't know a thing about 'Southwestern' literature."

BOOKS AN ENGLISH TEACHER COULD READ AS BACKGROUND MATERIAL:

Books recommended more than once (201 books received a single recommendation) are listed below. Numbers to the left indicate the number of recommendations given each book, and quotations below the titles come from various respondents. Full bibliographical citations can be found in CURRENT READING in this issue.

(10) J. Frank Dobie, GUIDE TO LIFE AND LITERATURE OF THE SOUTHWEST
("The best single source of information about the Southwest.")
(9) Mary Austin, THE LAND OF LITTLE RAIN
(8) J. Frank Dobie, THE LONGHORNS
("The true feel of cow country.")
(8) Paul Horgan, THE GREAT RIVER
(8) Henry Nash Smith, THE VIRGIN LAND
("This book is the *must* book for anyone who cares about the West.")
("This book started the contemporary excitement about Westerns.")
(8) Frank Waters, MASKED GODS
("Powerful work on Indian religions.")
(8) Walter Prescott Webb, THE GREAT PLAINS
("A MUST book.")
(7) Josiah Gregg, COMMERCE ON THE PRAIRIES
(7) Joseph Wood Krutch, THE DESERT YEARS
("If you want to know the feel of the Southwest, read Krutch.")
(6) J. Frank Dobie, CORONADO'S CHILDREN
(6) J. Frank Dobie, THE MUSTANGS
(6) Lewis Garrard, WAH-TO-YAH AND THE TAOS TRAIL
(6) Joseph Wood Krutch, THE VOICE OF THE DESERT
(6) Cecil Robinson, WITH THE EARS OF STRANGERS: THE MEXICAN IN AMERICAN LITERATURE
(5) Edward Abbey, DESERT SOLITAIRE
(5) J. Evetts Haley, CHARLES GOODNIGHT: COWMAN AND PLAINSMAN
("Goodnight personifies the old time cowboy.")
(5) Mabel Major, *et al*, SOUTHWEST HERITAGE: A LITERARY HISTORY
(5) Frank Waters, THE BOOK OF THE HOPI
("Read *anything* by Waters.")
(4) Ross Calvin, SKY DETERMINES: AN INTERPRETATION OF THE SOUTHWEST
("The best book on the land and the feeling of the Southwest.")
(4) J. Frank Dobie, THE VOICE OF THE COYOTE
(4) Charles F. Lummis, MESA, CANYON, AND PUEBLOS
(4) Martin Shockley, ed., SOUTHWEST WRITERS ANTHOLOGY
(4) Stanley Vestal (Walter S. Campbell), THE BOOK LOVER'S SOUTHWEST
(4) Frank Waters, THE COLORADO
(4) Frank Waters, PUMPKIN SEED POINT
(3) E.C. Abbott and Helen H. Smith, WE POINTED THEM NORTH
(3) E. Douglas Branch, THE COWBOY AND HIS INTERPRETERS
(3) J. Frank Dobie, SOUTHWESTERN LORE
(3) J. Frank Dobie, A VAQUERO OF THE BRUSH COUNTRY
(3) Erna Fergusson, OUR SOUTHWEST
(3) Harvey Fergusson, RIO GRANDE
(3) Leslie Fiedler, THE RETURN OF THE VANISHING AMERICAN
("Exasperating and stimulating.")
(3) James K. Folsom, THE AMERICAN WESTERN NOVEL
(3) Carey McWilliams, NORTH FROM TEXAS
(3) N. Scott Momaday, THE WAY TO RAINY MOUNTAIN
(3) Americo Paredes, WITH A PISTOL IN HIS HAND
(3) Lawrence Clark Powell, SOUTHWESTERN BOOK TRAILS
(3) C. L. Sonnichsen, ed., THE SOUTHWEST IN LIFE AND LITERATURE
(3) Stan Steiner, LA RAZA

(3) Don C. Talayesva, SUN CHIEF: THE AUTOBIOGRAPHY OF A HOPI INDIAN
(2) Adolph Bandelier, THE SOUTHWESTERN NOVELS OF ADOLPH F. BANDELIER, 1880-1882
(2) Ray Billington, THE FAR WESTERN FRONTIERS, 1830-1860
(2) Willa Cather, DEATH COMES FOR THE ARCHBISHOP
(2) Agnes Morley Cleaveland, NO LIFE FOR A LADY
(2) John Collier, INDIANS OF THE AMERICAS
(2) Bernard DeVoto, ACROSS THE WIDE MISSOURI
(2) J. Frank Dobie, APACHE GOLD AND YAQUI SILVER
(2) J. Frank Dobie, COW PEOPLE
(2) Philip Durham and Everett L. Jones, THE NEGRO COWBOYS
(2) Wayne Gard, THE CHISHOLM TRAIL
(2) Edwin W. Gaston, Jr., THE EARLY NOVELS OF THE SOUTHWEST
(2) Byrd Granger, ARIZONA PLACE NAMES (revision of Will Barnes' Book)
(2) Eugene Hollon, THE SOUTHWEST: OLD AND NEW
(2) W. R. Hutchinson, A BAR CROSS MAN: THE LIFE AND PERSONAL WRITINGS OF EUGENE MANLOVE RHODES
(2) Will James, THE AMERICAN COWBOY
(2) Clyde Kluckhohn and Dorothea Leighton, THE NAVAJO
(2) Charles F. Lummis, THE LAND OF POCO TIEMPO
(2) Salvador de Madariaga, RISE OF THE SPANISH AMERICAN EMPIRE
(2) Alice Marriott, THE TEN GRANDMOTHERS
(2) Dale Morgan, JEDEDIAH SMITH AND THE OPENING OF THE WEST
(2) Julian Nava, MEXICAN AMERICANS: A BRIEF LOOK AT THEIR HISTORY
(2) W. S. Nye, CARBINE AND LANCE
(2) T. M. Pearce and A. P. Thomason, SOUTHWESTERNERS WRITE
(2) Lawrence Clark Powell, BOOKS WEST SOUTHWEST
("I count this the one book about the Southwest.")
(2) Philip A. Rollins, THE COWBOY
(2) Kent Ladd Steckmesser, THE WESTERN HERO IN HISTORY AND LEGEND
(2) Glenn Vernon, MAN ON HORSEBACK

BOOKS HIGH SCHOOL STUDENTS OR YOUNG ADULTS WOULD ENJOY

Books recommended more than once (147 books received a single recommendation) are listed here. Numbers to the left indicate recommendations for each book, and quotations come from various respondents. Full bibliographical citations can be found in CURRENT READING in this issue.

(21) Oliver LaFarge, LAUGHING BOY
(17) Willa Cather, DEATH COMES FOR THE ARCHBISHOP
(16) Frank Waters, THE MAN WHO KILLED THE DEER
("The best novel about the Southwest.")
(14) Conrad Richter, THE SEA OF GRASS
(12) Andy Adams, LOG OF A COWBOY
("The classic about the trail drivers.")
(12) Eugene Manlove Rhodes, PASO POR AQUI
("One of America's greatest and least appreciated novelists.")
("The best Western ever written.")
("Old fashioned in style, but a gem of freshness and character.")
(11) Tom Lea, THE WONDERFUL COUNTRY
("A MUST!")
(8) Walter Van Tilburg Clark, THE OX-BOW INCIDENT
(8) N. Scott Momaday, HOUSE MADE OF DAWN
(6) Larry McMurtry, HORSEMAN, PASS BY (paperback reprint as HUD)
(6) Frank Waters, PEOPLE OF THE VALLEY

(5) Benjamin Capps, A WOMAN OF THE PEOPLE
("A great modern novel by any standard.")
(5) William Eastlake, THE BRONC PEOPLE
(5) Harvey Fergusson, WOLF SONG
(5) Paul Horgan, A DISTANT TRUMPET
(4) Hal Borland, WHEN THE LEGENDS DIE
(4) Will Comfort, APACHE
("The great Indian novel.")
(4) William Eastlake, PORTRAIT OF AN ARTIST WITH TWENTY-SIX HORSES
(4) Fred Gipson, OLD YELLER
(4) A. B. Guthrie, Jr., THE BIG SKY
("A brilliant book.")
(4) Charles O. Locke, THE HELL-BENT KID
("The best of all modern southwestern novels.")
(4) Charles McNichols, CRAZY WEATHER
(4) Eugene Manlove Rhodes, BEYOND THE DESERT
(4) Conrad Richter, THE LADY
(4) Frank Waters, THE WOMAN AT OTOWI CROSSING
(3) Edward Abbey, THE BRAVE COWBOY
(3) Elliott Arnold, BLOOD BROTHER
(3) Benjamin Capps, THE TRAIL TO OGALLALA
(3) Willa Cather, THE PROFESSOR'S HOUSE
(3) William Decker, TO BE A MAN
("Tells more of what it meant to be a cowboy than any other book I know.")
(3) Robert A. Flynn, NORTH TO YESTERDAY
("Comic and sad novel of what the West was supposed to be.")
(3) Zane Grey, RIDERS OF THE PURPLE SAGE
("Better than most literary snobs think it was.")
(3) Oakley Hall, WARLOCK
(3) Oliver LaFarge, THE ENEMY GODS
(3) Alan LeMay, THE SEARCHERS
(3) N. Scott Momaday, THE WAY TO RAINY MOUNTAIN
(3) George Sessions Perry, HOLD AUTUMN IN YOUR HAND
(3) Charles Portis, TRUE GRIT
(3) Jack Schaefer, SHANE
(3) Owen Wister, THE VIRGINIAN
(2) Edward Abbey, FIRE ON THE MOUNTAIN
(2) Adolph Bandelier, THE DELIGHT MAKERS
(2) Thomas Berger, LITTLE BIG MAN
(2) Forrester Blake, JOHNNY CHRISTMAS
(2) Richard Bradford, RED SKY AT MORNING
(2) Benjamin Capps, SAM CHANCE
(2) Walter Van Tilburg Clark, THE TRACK OF THE CAT
(2) Edwin Corle, COARSE GOLD
(2) Edwin Corle, FIG TREE JOHN
(2) J. Frank Dobie, CORONADO'S CHILDREN
(2) Max Evans, THE ROUNDERS
(2) Harvery Fergusson, THE CONQUEST OF DON PEDRO
(2) Vardis Fisher, THE MOTHERS
(2) Fred Gipson, HOUND DOG MAN
(2) Lee Hoffman, THE VALDEZ HORSES
(2) Paul Horgan, A LAMP ON THE PLAINS
(2) Emerson Hough, THE COVERED WAGON
(2) Emerson Hough, HEART'S DESIRE
(2) Emerson Hough, NORTH OF '36

(2) William Humphrey, HOME FROM THE HILLS
(2) William Humphrey, THE ORDWAYS
(2) Tom Lea, THE BRAVE BULLS
(2) Alan LeMay, THE UNFORGIVEN
(2) Eugene Manlove Rhodes, THE PROUD SHERIFF
(2) Conrad Richter, TACEY CROMWELL
(2) Jack Schaefer, THE CANYON
(2) Jack Schaefer, MONTE WALSH
(2) B. Traven, TREASURE OF THE SIERRA MADRE
(2) Mark Twain, ROUGHING IT
(2) Paul Wellman, BRONCHO APACHE
(2) Maurine Whipple, THE GIANT JOSHUA

Comments, warnings, and suggestions to English teachers generally fell into three categories--(1) the nature of the Southwest, (2) Southwestern literature, and (3) pedagogy. Here are just a few of the comments.

The Nature of the Southwest

"For anyone wanting to really understand *why* the region developed as it did, I'd suggest they mine the literary, sociological, and economic veins in the official governmental reports of Major Powell. A major significant literary work yet to be written would be an epic story of the Colorado river."

"It seems to me no teacher can approach the Southwest, and especially a teacher from the East, without being fully grounded in its Spanish-Mexican background so different from the Anglo background of the country east of the Missouri. Mexico is the Motherland of the Southwest, as England is the Fatherland of the East and South."

"Western literature, whether it be Southwest or Northwest, is influenced largely by the land itself. Beyond that, Southwestern literature is obviously enriched by the region's tri-cultural traditions, i.e., Indian, Spanish, and Anglo."

Southwestern Literature

"There is a tremendous amount of Southwestern literature--and students read it avidly. . . Students, I think, will be interested in this regional literature--and it is *not* subliterary."

"The prime goal of the western fictioneer is entertainment with one eye on verisimilitude; if he also instructs you at no extra charge, some would consider this a feather in his cap."

"Southwestern literature has an astounding range of types of novels, but I feel the central metaphor of this region's writing is humor or the comic. Sometimes the comic is a means of staying sane in a new environment as in ROUGHING IT or in Adams' LOG. But more often the comedy comes when two sets of values collide. The white man and the Indian or man versus nature or the Eastern Establishment trying to make it in a Southwestern frontier. Larry McMurtry, William Eastlake, and Frank Waters all deal with this issue, as do such interlopers as Wright Morris."

"I suppose it goes without saying that every student of that literature should know Frank Waters' work thoroughly, both the novels and MASKED GODS and THE BOOK OF THE HOPI."

PEDAGOGY

"I suggest that one advantage in teaching Southwestern literature in Southwestern schools is that so many authors are within reasonable reach in many areas that they can be persuaded to come and talk to classes about their writing. A live author is usually an interesting curiosity to kids and can thus help spark interest."

"There is as good evidence for beginning an anthology of American writing with de Vaca and Villegra as there is for starting off with John Smith and Anne Bradstreet, even in high school, unless one argues that American writing is purely Anglo-Saxon, although an examination of any recent anthology reveals the predilection for including almost 100% straight English stock, happily disregarding Spanish writing in the South and Southwest and the French and Hudson Bay English and Scottish (a different breed from the Massachusetts Puritan) in the East and Northeast. . . "

"I was under the rather square impression the subject was deemed too trashy to be worth their [students'] notice. I have also long felt that a preponderance of the standard material in this category is more likely to drive away readers than gain any. Too much emphasis, I feel, is put on the works of scholars, theses and so-called historians, most of whom can't write for sour apples."

"Our great and distinctively unique Western heritage can well stand more intensive attention from both educators and students."

PILGRIMAGES HAVE NOT CHANGED

Virginia Sisco, Wakefield Junior High, Tucson

On this eve of the feast day of San Francisco Xavier, the patron saint of many residents of Arizona, Sonora, and more distant places, hundreds of people are walking or riding toward this shrine in Magdalena de Kino, Sonora, Mexico, located 60 miles south of Nogales, Arizona. All along the way from Nogales today, whole families--groups of five or six--or lone travelers, some wearing back-packs, were walking along both sides of the road. Food or drinks could be bought at small temporary shelters along the way. A few of the pilgrims were being followed by family members or friends in cars.

The pilgrimages began in the day of Father Kino. According to local legend, the figure of the saint was en route to the San Xavier Mission in Tucson when the cart broke down in Magdalena. Each time an effort was made to continue the journey, natural forces, such as a flood at the Yaqui River crossing, would intervene. It was finally decided that the figure was destined to remain at its present location; thus the visits to the shrine began. But many people well versed on the pilgrimages to Lourdes, to the Ganges River, or to the Holy Land, are unaware of this centuries old local tradition.

As in Chaucer's day, some people come in the spirit of fiesta, some to provide the food, drink, music, and games; while countless others desire "the holy blisful martir for to seke, that hem hath holpen. . ."

"How long does the walk take? Well, it depends. One time my big brothers made it in a day and a half, the whole 125 miles from Tucson. But other times you think you'll never make it. Once my uncle was dying. He already was choking to breathe. So my aunt called out to Saint Francis that if he could help my uncle to live, she would walk the whole way and crawl the last mile. Then she had to have an operation and her side was still sore, so she started over a week early."

Of the fourteen people in my rooming house, one is from Ciudad Obregon, one from San Diego, two from San Francisco. They have come to fulfill vows which they have made to Saint Francis during crises. One said, "They operated on my little boy for appendicitis, but too late. With that infection, his fever was so high that they thought he was going to die. So I promised Saint Francis that if my boy could get well, I would make the pilgrimage. So if it had cost me everything I own, I'd still be here. And my mother wore the habito for six months."

The habit worn to fulfill vows to Saint Francis is a light brown robe patterned after the one which he wore. The style for ladies is a loose, brown cotton robe of dress length with long sleeves, tied at the waist with a white cord. These costumes come in children and adult sizes and during the festival can be bought in booths near the church. At other times, they are bought in stores. Men wear shorter styles which resemble long jackets. Some promise to wear them for a day or a month, some until the habit is so worn that it falls from their bodies in shreds; some wear the habitos until they die and are buried in them. Not all pilgrims, however, vow to wear a habit.

"My grandmother promised San Francisco that if my aunt could have a healthy baby last time, she would take him twenty Kennedy half dollars. And oh, he's the cutest little boy you ever saw. But she didn't promise to walk, though. Just to take the money."

"How long does the walk take? Well, that depends. One time I went with my uncle and we made it in three days, but if the wind is bad or it rains, then it takes a long time. And then the old people. They can't judge by how long it took them other times, so they have to start earlier."

All hotels are filled, with some whole families occupying one room, but far more people have set up camps in vacant lots or spaces in front of municipal buildings. Small fires and steaming pots surrounded by people are everywhere. Many simply bring a blanket, buy food from the carts or booths, and sleep on the ground in the plaza, along the railroad tracks, or in the square block or more in front of the church. While the whole town is teeming, the two scenes of greatest activity are the church and the fair ground, the fiesta, located about a mile apart.

At two of the entrances to the church, consistently long lines of people eight or ten abreast wait to pay homage to the saint. Physically deformed beggars sit on each side of the walkway. On entering the church, many drop to their knees and crawl to the waist-high catafalque where the life-sized replica of the bearded saint reposes. With great emotion, they embrace the saint and leave gifts of brightly colored streamers, money, or milagritos, miniature metal body parts representing the areas of their own bodies which have been healed. The saint, to whom many miracles, including numerous resuscitations, are attributed, is believed to have especially miraculous power on this day; therefore, all types of items are rubbed over his likeness: handkerchiefs, small pillows, ribbons, small statues, or pictures of the saint. The items then apparently are considered holy relics.

"My little nephew couldn't come. So I got permission to put a new little lace pillow under San Francisco's head and take the one that he had been lying on a long time.The poor little thing has brain damage, but he's lots better since he's been sleeping on the pillow I took him last year. And I only touched the saint with that one. Imagine how much good this one will do."

The scene at the fair is an almost total contrast. At least twenty mariachi groups are strolling and playing; huge forty to fifty gallon vats are steaming green corn in its husks; tantalizing aromas of meat roasting above open mesquite fires permeate the whole area. And the brown habitos here simply emphasize the kaleidoscope of floresence which predominates.

Picture the most brightly clad and shawled gypsy you've ever seen, add two or three brilliant ornamental combs and some bright flowers for her hair, generally long black braids, and then imagine seeing hundreds of such exotically dressed ladies milling around the long rows of stalls offering equally colorful shawls and ponchos, baubles, or long strings of crimson chiles, and you can envision some of the color at the fiesta.

Fairs have traditionally been held in autumn at the time of harvest festivals or feast days as a convenience to rural people. Many of the wares offered for sale or trade are household necessities such as cooking utensils and blankets, clothing, and leather goods, many of which are not available in the small villages.

The multi-colored blankets--no pastels here--are by far the most popular items for sale. Some of the women are carrying them on their heads. The piles of shoes and granite kitchen utensils attract many buyers. The stalls offering greatest variety are those displaying medicinal herbs. Items range from teas for various ailments to shark liver oil for asthma. A grapefruit shaped, dried, gourd-like fruit called ayale is used as a cough remedy. The instructions are to bore a small hole in the top, fill it with wine, and drink an ounce of the elixir often. Replenish wine and keep drinking it until the heavy contents of the ayale have been totally dissolved and used. Many of the barks to be boiled and used as cough remedies have been used for hundreds of years in many countries and can be bought locally; for example, the acacia and wild cherry bark extract in Smith Brothers cough drops. But the pungent odor of the hierbas is missing in the drug store.

As is usual at fairs, brightly lit carnival rides form a colorful background for the games of chance.

Trained canaries step from their cages to tell fortunes perfectly logical. Birds have always been considered messengers of the gods. They use their bills to pull three folded, different colored papers from a small box containing hundreds. The trainer instructs the customer to read those canary-chosen three papers first and then to read the iridescent foil-covered one which he provides. The cost is six pesos--forty eight cents--for the works, or only one peso for one paper. Each paper is a different type of fortune: a horoscope, future prophecies, an enumeration of luck days, numbers, colors, and charms. The final paper is a summary.

A man billed as a yoga and buried alive sings songs on request through a microphone which shares his coffin. This sideshow attraction was banned in the United States years ago when one of the buried showmen contracted pneumonia and subsequently died.

Another of the many amplifiers sends out songs requested for visitors. For a small fee, anyone may dedicate a song. Quite often an exceptionally good recording of "Las Mananitas," the traditional birthday song, is dedicated to "San Francisco Xavier on his sanctified day," reminding everyone of the reason for the festivities.

Though long lines were still forming at the church on Sunday morning and possibly half of the concessions still in operation at the fair grounds, the majority of the people who had been gradually converging for a week or more now formed a steady exodus.

It was amazing to realize the number of people who not only had walked long distances to the shrine but now very placidly set out on the long walk home. The railroad tracks, hidden at the bottom of a hill at one side of the church, were a favored route. In the distance the procession along the curved track was a beaded serpentine.

On the return trip to Nogales we passed several groups of people who had no doubt gotten older and misjudged the length of time the trip would take. But they were walking at a steady, determined pace toward Magdalena.

By Chaucer's day, some complained that pilgrimages had, in many cases, lost their pious character (Anne Malcolmson, A TASTE OF CHAUCER, p. 26). Today, more than 600 years later, some critics still object to the festivities which accompany feast days. Pilgrimages have not changed.

CURRENT READING: A Scholarly and Pedagogical Bibliography of Articles and Books, Recent and Old, on Southwestern Literature and Culture

Any list of books or articles on the Southwest is certain to irritate some readers who will wonder why certain things were included and, even more, why certain basic things were **ignored**. No matter how the Southwest is defined, it includes a vast amount of literature and the following list contains the personal favorites of the editor and at least many of the basic works. The categories are meant only to be suggestive. Works marked with an * are particularly significant.

INTERPRETATIONS AND DEFINITIONS OF THE SOUTHWEST

1. Oren Arnold, THUNDER IN THE SOUTHWEST: ECHOES FROM THE WILD FRONTIER, Norman: U of Oklahoma Press, 1952.
*2. Ross Calvin, SKY DETERMINES: AN INTERPRETATION OF THE SOUTHWEST (rev. ed.), Albuquerque: U of New Mexico Press, 1965. A beautifully written book.
3. Erna Fergusson, OUR SOUTHWEST, NY: Knopf, 1940.
4. Esther Henderson, "My Southwest," ARIZONA HIGHWAYS, Jan. 1968, pp. 8-35.
*5. W. Eugene Hollon, THE SOUTHWEST: OLD AND NEW, Lincoln: U of Nebraska Press, 1968.
*6. Robert West Howard (ed.), THIS IS THE WEST, NY: New American Library, 1957. A collection of short articles on western gunmen, cooks, lawmakers, soldiers, guns, Indians, horses, recipes, etc. Inexpensive and probably the best introduction to the west for the student or teacher.
7. Peter McIntyre, WEST, Menlo Park, California: Lane Magazine & Book Co., 1970.
8. Joseph Muench, "My Southwest," ARIZONA HIGHWAYS, Nov. 1969, pp. 4-38.
9. John Shiner, "Is There a Southwest?" ARIZONA QUARTERLY, Summer 1953, pp. 101-109.
10. Edward H. Spicer, "Worlds Apart--Cultural Differences in the Modern Southwest," ARIZONA QUARTERLY, Autumn 1957, pp. 197-230.

BIBLIOGRAPHICAL AND REFERENCE WORKS

*1. Ramon F. Adams, BURS UNDER THE SADDLE: A SECOND LOOK AT BOOKS AND HISTORIES OF THE WEST, Norman: U of Oklahoma Press, 1964. This book, and the remaining ones below by Adams, is a basic reference tool for any study of the Southwest. Adams knows the west very well, and he writes informatively and entertainingly.
*2. Ramon F. Adams, A FITTING DEATH FOR BILLY THE KID, Norman: U of Oklahoma Press, 1960.
*3. Ramon F. Adams, THE RAMPAGING HERD: A BIBLIOGRAPHY OF BOOKS ON MEN AND EVENTS IN THE CATTLE INDUSTRY, Norman: U of Oklahoma Press, 1959.
*4. Ramon F. Adams, SIX-GUNS AND SADDLE LEATHER: A BIBLIOGRAPHY OF BOOKS AND PAMPHLETS ON WESTERN OUTLAWS AND GUNMEN, Norman: U of Oklahoma Press, 1969.
*5. Ramon F. Adams, WESTERN WORDS: A DICTIONARY OF THE AMERICAN WEST, Norman: U of Oklahoma Press, 1968.
6. Thomas G. Alexander and James B. Allen, "The Mormons in the Mountain West: A Selected Bibliography," ARIZONA AND THE WEST, Winter 1967, pp. 365-384.
7. J. Cecil Alter, "Bibliographers' Choice of Books on Utah and the Mormons," UTAH HISTORICAL QUARTERLY, July 1956, pp. 215-231.
8. Roy Brandes and Andrew Wallace (compilers), "A Centennial Checklist of Readings for the Study and Teaching of Arizona History," ARIZONIANA, Part I, Spring 1963, pp. 14-22; Part II, Summer 1963, pp. 19-27; Part III, Fall 1963, pp. 9-18; and Part IV, Winter 1963, pp. 39-48.
9. John S. Brushwood, MEXICO IN ITS NOVEL: A NATION'S SEARCH FOR IDENTITY, Austin: U of Texas Press, 1970.

*10. Walter S. Campbell (Stanley Vestal), THE BOOK LOVER'S SOUTHWEST: A GUIDE TO GOOD READING, Norman: U of Oklahoma Press, 1955.

*11. J. Frank Dobie, GUIDE TO LIFE AND LITERATURE OF THE SOUTHWEST, Dallas: SMU Press, 1952. Anything by Dobie is worth reading, and his GUIDE is likely the best bibliographical tool to begin any study of the Southwest. GUIDE is opinionated, usually reliable as a source for reading for anyone, and fun to read.

12. J. C. Dykes, BILLY THE KID, A BIBLIOGRAPHY OF A LEGEND, Albuquerque: U of New Mexico Press, 1952.

13. Elza I. Edwards, DESERT HARVEST, LA: Westernlore Press, 1962.

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*33. Jonreed Lauritzen, SONG BEFORE SUNRISE, NY: Doubleday, 1950.
34. Jonreed Lauritzen, THE SWORD AND THE CROSS, NY: Doubleday, 1965.
35. Alice Marriott, THE BLACK STONE KNIFE, NY: Crowell, 1957.
36. Lee McGiffin, THE MUSTANGERS, NY: Dutton, 1965.

37. Florence Crannell Means, THE RAINS WILL COME, Boston: Houghton, 1954.
38. Florence Crannell Means, SHADOW OVER WIDE RIM, Boston: Houghton, 1942.
39. Lucille Mulcahy, NATOTO, NY: Nelson, 1960.
*40. Robert Murphy, THE MOUNTAIN LION, NY: Dutton, 1969. Well written and illustrated.
41. Virginia Nielsen, THE ROAD TO THE VALLEY, NY: McKay, 1961.
*42. Charles Norman, JOHN MUIR: FATHER OF OUR NATIONAL PARKS, NY: Messner, 1957. Excellent biography of the great naturalist.
43. Andre Norton, STAND TO HORSE, NY: Harcourt, 1956.
*44. Scott O'Dell, THE KING'S FIFTH, Boston: Houghton, 1966. Coronado's army.
45. Frank O'Rourke, THE LAST RIDE, NY: Morrow, 1958.
46. Wayne Overholser and Lewis Patten, THE MEEKER MASSACRE, NY: Cowles, 1969.
47. John B. Prescott, LION IN THE HILLS, NY: Dodd, 1961.
48. Lulita C. Pritchett, CABIN AT MEDICINE SPRINGS, NY: Watts, 1958.
*49. Adrienne Richard, PISTOL, Boston: Little, Brown, 1969. The initiation of a young boy into manhood in the depression period West.
*50. Mari Sandoz, THE HORSECATCHER, Philadelphia: Westminster, 1957.
51. Virginia Sorensen, THE HOUSE NEXT DOOR, NY: Scribners, 1954
52. Virginia Sorensen, THE PROPER GODS, NY: Harcourt, 1951.
53. Armstrong Sperry, GREAT RIVER, WIDE LAND, NY: Macmillan, 1967.
*54. Stan Steiner, THE LAST HORSE, NY: Macmillan, 1961.
*55. Glendon and Kathyrn Swarthout, WHICHAWAY, NY: Random House, 1966. Suspense-filled and beautifully written.
56. Louis Taylor, THE STORY OF AMERICA'S HORSES, Cleveland: World, 1968.
*57. Ruth M. Underhill, ANTELOPE SINGER, NY: Coward, 1961.
58. Lela and Rufus Waltrip, QUIET BOY, NY: Longmans, 1961.
59. J. R. Williams, THE HORSE TALKER, Englewood Cliffs, NJ: Prentice-Hall, 1960.
60. Bob and Jan Young, FRONTIER SCIENTIST: CLARENCE KING, NY: Messner, 1968. Biography of one of the first scientists of the west.

NOVELS OF THE SOUTHWEST (just a very, very few)

*1. Edward Abbey, THE BRAVE COWBOY, NY: Dodd, 1956 (basis of the fine film LONELY ARE THE BRAVE), and FIRE ON THE MOUNTAIN, NY: Dial, 1962.
*2. Andy Adams, THE LOG OF A COWBOY: A NARRATIVE OF THE OLD TRAIL DAYS, Lincoln: U of Nebraska Press, 1964. Reprint of the classic first published in 1903.
3. George C. Appell, POSSE, NY: Macmillan, 1961.
*4. Elliott Arnold, BLOOD BROTHER, NY: Duell, 1947.
5. Mary Austin, STARRY ADVENTURE, Boston: Houghton, 1931.
6. Adolph Bandelier, THE DELIGHT MAKERS, NY: Dodd, 1890.
7. Milton Bass, JORY, 1969.
8. Amelia Bean, THE FANCHER TRAIN, NY: Doubleday, 1959 (the Mountain Meadow Massacre); THE FEUD: THE STORY OF THE GRAHAM-TEWKSBURY FEUD, NY: Doubleday, 1960; and TIME FOR OUTRAGE, NY: Doubleday, 1967.
*9. Thomas Berger, LITTLE BIG MAN, NY: Dial, 1964.
*10. Hal Borland, THE SEVENTH WINTER, Philadelphia: Lippincott, 1960, and WHEN THE LEGENDS DIE, Philadelphia: Lippincott, 1963.
11. Max Brand (Frederick Faust), DESTRY RIDES AGAIN, NY: Chelsea, 1923.
12. J. P. S. Brown, JIM KANE, NY: Dial, 1969. Cattle dealing on the Arizona-New Mexico border.
*13. Benjamin Capps, THE BROTHERS OF UTERICA, NY: Meredith, 1967; SAM CHANCE, NY: Duell, 1965; THE TRAIL TO OGALLALA, NY: Duell, 1964; THE WHITE MAN'S ROAD, NY: Harper, 1969; A WOMAN OF THE PEOPLE, NY: Duell, 1966. A fine and underrated novelist of the west.

*14. Willa Cather, DEATH COMES FOR THE ARCHBISHOP, NY: Knopf, 1927, and THE PROFESSOR'S HOUSE, NY: Grosset, 1925.

*15. Walter Van Tilburg Clark, THE OX-BOW INCIDENT, NY: Random House, 1940, and THE TRACK OF THE CAT, NY: Random House, 1949.

*16. Will Levington Comfort, APACHE, NY: Dutton, 1931. In his GUIDE TO LIFE AND LITERATURE OF THE SOUTHWEST, rev. ed. 1952, J. Frank Dobie called Comfort's novel, ". . . the most moving and incisive piece of writing on Indians of the Southwest that I have found." (p. 180)

17. Richard Condon, A TALENT FOR LOVING: OR THE GREAT COWBOY RACE, NY: McGraw, 1961. A very funny southwestern book.

18. Dane Coolidge, SILVER HAT, NY: Dutton, 1934. Satirical western novel.

*19. Edwin Corle, BURRO ALLEY, NY: Random House, 1938; FIG TREE JOHN, NY: Liveright, 1935 (announced for re-issue this year); IN WINTER LIGHT, NY: Duell, 1949; and PEOPLE ON THE EARTH, NY: Random House, 1937.

20. John H. Culp, THE BRIGHT FEATHERS, NY: Holt, 1965. Satirical picaresque novel of three teen-age Texas cowboys.

21. Dan Cushman, STAY AWAY, JOE, NY: Viking, 1953. In CUSTER DIED FOR YOUR SINS, Vine Deloria, Jr. said that three books gave "a good idea of the intangible sense of reality that pervades the Indian people." THese three were Hal Borland's WHEN THE LEGENDS DIE, Thomas Berger's LITTLE BIG MAN, and Dan Cushman's STAY AWAY, JOE. Deloria further claimed that Cushman's book was the "favorite of Indian people." (p. 16)

*22. William Decker, TO BE A MAN, Boston: Little, Brown, 1967.

*23. William Eastlake, THE BRONC PEOPLE, NY: Harcourt, 1958; GO IN BEAUTY, NY: Harper, 1956; and PORTRAIT OF AN ARTIST WITH TWENTY-SIX HORSES, NY: Simon, 1963.

24. Max Evans, THE ROUNDERS, NY: Macmillan, 1960.

*25. Harvey Fergusson, THE CONQUEST OF DON PEDRO, NY: Morrow, 1954; FOLLOWERS OF THE SUN (trilogy including WOLF SONG, 1927; IN THOSE DAYS, 1929; and BLOOD OF THE CONQUERORS, 1921); FOOTLOOSE McGARNIGAL, NY: Knopf, 1930; and GRANT OF THE KINGDOM, NY: Morrow, 1950.

*26. Vardis Fisher, CHILDREN OF GOD, NY: Harper, 1939; CITY OF ILLUSION, NY: Vanguard, 1941; THE MOTHERS, NY: Vanguard, 1943; and MOUNTAIN MAN, NY: Morrow, 1966.

*27. Robert Flynn, NORTH TO YESTERDAY, NY: Knopf, 1967. A satirical quixotic novel about a cattle drive, years after the cattle trails had dried up.

28. Frances Gillmor, FRUIT OUT OF ROCK, NY: Duell, 1940, and WINDSINGER, NY: Minton, 1930.

29. Zane Grey, THE HERITAGE OF THE DESERT, NY: Harper, 1910; RIDERS OF THE PURPLE SAGE, NY: Grosset, 1912; and TO THE LAST MAN, NY: Harper, 1922.

30. Fred Grove, THE BUFFALO RUNNERS, NY: Doubleday, 1968.

31. Bill Gulick, HALLELUJAH TRAIL, NY: Doubleday, 1963; LIVELIEST TOWN IN THE WEST, NY: Doubleday, 1968 (very funny western); and THEY CAME TO A VALLEY, NY: Doubleday, 1966.

*32. A. B. Guthrie, Jr., THE BIG SKY, NY: Sloane, 1947, and THE WAY WEST, NY: Sloane, 1949.

33. Oakley Hall, WARLOCK, NY: VIKING, 1958.

*34. Will Henry, ALIAS BUTCH CASSIDY, NY: Random House, 1967; THE DAY FORT LARKING FELL, NY: Chilton, 1969; MAHEO'S CHILDREN, NY: Chilton, 1968; ONE MORE RIVER TO CROSS, NY: Random House, 1967.

35. Lee Hoffman, THE VALDEZ HORSES, NY: Doubleday, 1967.

36. Curry Holden, HILL OF THE ROOSTER, NY: Holt, 1956.

37. Paul Horgan, A DISTANT TRUMPET, NY: Farrar, 1951; FAR FROM CIBOLA, NY: Harper, 1938; THE HABIT OF EMPIRE, NY: Harper, 1938; A LAMP ON THE PLAINS, NY: Harper, 1937; NO QUARTER GIVEN, NY: Harper, 1935; THE RETURN OF THE WEED, NY: Harper, 1936; and WHITERIVER, NY: Farrar, 1970.

*38. Emerson Hough, HEART'S DESIRE, NY: Macmillan, 1905.
39. Clair Huffaker, NOBODY LOVES A DRUNKEN INDIAN, NY: McKay, 1967.
40. William Humphrey, HOME FROM THE HILL, NY: Knopf, 1958, and THE ORDWAYS, NY: Knopf, 1965.
41. Helen Hunt Jackson, ROMONA, Boston: Roberts, 1884.
*42. Dorothy M. Johnson, THE HANGING TREE AND OTHER STORIES, NY: Ballantine, 1958, and A MAN CALLED HORSE (originally published as INDIAN COUNTRY), NY: Ballantine, 1953.
*43. Oliver LaFarge, ALL THE YOUNG MEN, Boston: Houghton, 1935; THE ENEMY GODS, Boston: Houghton, 1937; LAUGHING BOY, Boston: Houghton, 1929; LONG PENNANT, Boston: Houghton, 1933; RAW MATERIAL, Boston: Houghton, 1945; and SPARKS FLY UPWARD, Boston: Houghton, 1931.
44. Louis L'Amour, DOWN THE LONG HILLS, NY: Bantam, 1968.
45. Ruth Laughlin, THE WIND LEAVES NO SHADOW, NY: Whittlesey House, 1948.
*46. Tom Lea, THE BRAVE BULLS, Boston: Little, Brown, 1949, and THE WONDERFUL COUNTRY, Boston: Little, Brown, 1952.
*47. Alan LeMay, THE SEARCHERS, NY: Harpe , 1954; THE UNFORGIVEN, NY: Harper, 1957; and USELESS COWBOY, NY: Farrar, 1943.
*48. Alfred Henry Lewis, WOLFVILLE YARNS (ed. by Rolfe and John Humphries), Kent, Ohio: Kent U Press, 1968.
*49. Charles O. Locke, THE HELL BENT KID, NY: Norton, 1957.
50. Giles S. Lutz, THE HONYOCKER, NY: Doubleday, 1961.
*51. Frederick Manfred, CONQUERING HORSE, NY: Obolensky, 1959, and LORD GRIZZLY, NY: NAL, 1964.
52. David Markson, THE BALLAD OF DINGUS MAGEE, Indianapolis: Bobbs-Merrill, 1965. Satirical western.
53. Curtis Martin, THE HILLS OF HOME, Boston: Houghton, 1943.
*54. Larry McMurtry, HORSEMAN, PASS BY (basis of the movie, HUD), NY: Harper, 1961; THE LAST PICTURE SHOW, NY: Dial, 1966; LEAVING CHEYENNE, NY: Harper, 1963; and MOVING ON, NY: Simon, 1970.
*55. Charles L. McNichols, CRAZY WEATHER, Lincoln: U of Nebraska Press, 1967. A reprint of the 1936 novel about the clash of Indian-White cultures.
56. Rudolph Mellard, SOUTH BY SOUTHWEST, Denver: Sage, 1960.
*57. Emerson Blackhorse Mitchell and T. D. Allen, MIRACLE HILL: THE STORY OF A NAVAHO BOY, Norman: U of Oklahoma Press, 1967.
*58. N. Scott Momaday, HOUSE MADE OF DAWN, NY: Harper, 1967.
59. John Myers Myers, DEAD WARRIOR, Boston: Little, Brown, 1956.
60. Walter Nordhoff, THE JOURNEY OF THE FLAME, Boston: Houghton, 1933.
61. Jack O'Connor, BOOM TOWN, A NOVEL OF THE SOUTHWESTERN SILVER BOOM, NY: Knopf, 1938 (about Globe, Az.), and CONQUEST, A NOVEL OF THE OLD SOUTHWEST, NY: Harper, 1930.
62. Raymond Otis, MIGUEL OF THE BRIGHT MOUNTAIN, London: Victor Gollancz, 1936.
63. George Sessions Perry, HOLD AUTUMN IN YOUR HAND, NY: Viking, 1941.
64. Charles Portis, TRUE GRIT, NY: Simon, 1968.
65. John Prebble, THE BUFFALO SOLDIERS, NY: Harcourt, 1959.
66. Herbert R. Purdom, A HERO FOR HENRY, NY: Doubleday, 1968, and MY BROTHER JOHN, NY: Doubleday, 1966.
*67. Eugene Manlove Rhodes, PASO POR AQUI (contained in THE BEST NOVELS AND STORIES OF EUGENE MANLOVE RHODES, ed. Frank V. Dearing, Boston: Houghton, 1949).
*68. Conrad Richter, THE LADY, NY: Knopf, 1957; THE SEA OF GRASS, NY: Knopf, 1937; and TACEY CROMWELL, NY: Knopf, 1942.
69. James Hall Roberts, THE BURNING SKY, NY: Morrow, 1966.
*70. Mari Sandoz, CHEYENNE AUTUMN, NY: McGraw, 1953; OLD JULES, Lincoln: U of Nebraska Press, 1962; and THE STORY CATCHER, NY: Grosset, 1963.

*71. Ross Santee, THE BAR X GOLD COURSE, NY: Farrar, 1933; THE BUBBLING SPRING, NY: Scribners, 1949; COWBOY, NY: Cosmopolitan, 1928; HARDROCK AND SILVER SAGE, NY: Scribners, 1952; and THE RUMMY KID GOES HOME AND OTHER STORIES OF THE SOUTHWEST, NY: Hastings House, 1965.
72. Dorothy Scarborough, THE WIND, NY: Harper, 1925.
*73. Jack Schaefer, MONTE WALSH, Boston: Houghton, 1963.
*74. Wallace Stegner, THE BIG ROCK CANDY MOUNTAIN, NY: Duell, 1943.
75. Glendon Swarthout, THE CADILLAC COWBOYS, NY: Random House, 1964; THE EAGLE AND THE IRON CROSS, NY: NAL, 1966; and THEY CAME TO CORDURA, NY: Random House, 1958.
76. Harry Sylvester, DAYSPRING, NY: Appleton, 1945.
77. Robert Lewis Taylor, THE TRAVELS OF JAIMIE McPHEETERS, NY: Doubleday, 1958.
78. John Templeton, CHARLIE EAGLETOOTH, NY: Morrow, 1969.
*79. B. Traven, THE TREASURE OF THE SIERRA MADRE, NY: Knopf, 1935.
*80. Ruth M. Underhill, HAWK OVER WHIRLPOOLS, NY: Augustin, 1940.
*81. Frank Waters, BELOW GRASS ROOTS, NY: Liveright, 1937; THE DUST WITHIN THE ROCK, NY: Liveright, 1940; THE MAN WHO KILLED THE DEER, NY: Farrar, 1942; PEOPLE OF THE VALLEY, NY: Farrar, 1941; and THE WOMAN OF OTOWI CROSSING, Denver: Swallow, 1966.
82. Paul I. Wellman, BRONCHO APACHE, NY: Macmillan, 1936; THE COMANCHEROS, NY: Doubleday, 1952; JUBAL TROOP, NY: Carrick and Evans, 1939; and THE TRAMPLING HERD, NY: Doubleday, 1939.
*83. Maurine Whipple, THE GIANT JOSHUA, NY: Doubleday, 1961.
84. Stewart Edward White, ARIZONA NIGHTS, NY: McClure, 1907; GOLD, NY: Doubleday, 1913; and THE LONG RIFLE, NY: Doubleday, 1923.
85. Owen Wister, THE JIMMY JOHN BOSS, NY: Harper, 1900; RED MEN AND WHITE, NY: Harper, 1896; and THE VIRGINIAN: A HORSEMAN OF THE PLAINS, NY: Macmillan, 1902.
86. Richard Wormser, BATTALION OF SAINTS, NY: McKay, 1961.

A FEW COMMENTS ABOUT LITERATURE OF THE SOUTHWEST

1. Francis E. Abernathy, J. FRANK DOBIE, Austin: Steck-Vaughn, 1967. The first of the series on Southwest Writers, all of them worth buying and reading.
2. John A. Barsness, "A New Life: The Frontier Myth in Perspective," WESTERN AMERICAN LITERATURE, Winter 1969, pp. 297-302.
*3. Mody C. Boatright, "The Beginnings of Cowboy Fiction," SOUTHWEST REVIEW, Winter 1966, pp. 11-28.
*4. Mody C. Boatright, "The Formula in Cowboy Fiction and Drama," WESTERN FOLKLORE, April 1969, pp. 136-145.
5. Martin Bucco, FRANK WATERS, Austin: Steck-Vaughn, 1969. Number 22 in the Steck-Vaughn Southwest Writers Series.
*6. John G. Cawelti, "Prolegomena to the Western," WESTERN AMERICAN LITERATURE, Winter 1970, pp. 259-271.
7. Levette J. Davidson, "The Literature of Western America," WESTERN HUMANITIES REVIEW, Spring 1951, pp. 165-173.
*8. J. Frank Dobie, "The Writer and His Region," SOUTHWEST REVIEW, Spring 1950, pp. 81-87.
9. Robert Easton, MAX BRAND: THE BIG "WESTERNER," Norman: U of Oklahoma Press, 1970. Biography and biliography of the author of DESTRY RIDES AGAIN.
*10. Richard Erno, "The New Realism in Southwestern Literature," WESTERN REVIEW, Spring 1970, pp. 50-54.
11. Richard W. Etulain, "Recent Views of the American Literary West," JOURNAL OF POPULAR CULTURE, Summer 1969, pp. 144-153.
*12. Leslie A. Fiedler, THE RETURN OF THE VANISHING AMERICAN, NY: Stein and Day, 1968.

*13. Vardis Fisher, "The Western Writer and the Eastern Establishment," WESTERN AMERICAN LITERATURE, Winter 1967, pp. 244-259.

14. James K. Folsom, HARVEY FERGUSSON, Austin: Steck-Vaughn, 1969. Number 20 in the Steck-Vaughn Southwest Writers Series.

*15. Warren French, "The Cowboy in the Dime Novel," UNIVERSITY OF TEXAS STUDIES IN ENGLISH, 1951, pp. 219-234.

*16. Edwin Fussell, FRONTIER: AMERICAN LITERATURE AND THE AMERICAN WEST, Princeton: Princeton U Press, 1965.

17. Frank Gruber, ZANE GREY: A BIOGRAPHY, NY: World, 1970.

*18. Jay Gurian, "The Unwritten West," AMERICAN WEST, Winter 1965, pp. 59-63.

*19. John Hakac, "Southwestern Regional Material in a Literature Class," WESTERN REVIEW, Spring 1970, pp. 12-18.

20. Wilson M. Hudson, ANDY ADAMS, HIS LIFE AND WRITINGS, Dallas: SMU Press, 1964.

*21. W. H. Hutchinson, A BAR CROSS LIAR: BIBLIOGRAPHY OF EUGENE MANLOVE RHODES WHO LOVED THE WEST-THAT-WAS WHEN HE WAS YOUNG, Stillwater, Oklahoma: Redlands Press, 1959.

*22. W. H. Hutchinson, A BAR CROSS MAN: THE LIFE AND PERSONAL WRITINGS OF EUGENE MANLOVE RHODES, Norman: U of Oklahoma Press, 1956.

23. Neal Lambert, "Saints, Sinners, and Scribes: A Look at the Mormons in Fiction," UTAH HISTORICAL QUARTERLY, Winter 1968, pp. 63-76.

24. Thomas Landess, LARRY McMURTRY, Austin: Steck-Vaughn, 1969. Number 23 in Steck-Vaughn's Southwest Writers Series.

25. Joseph Leach, "The Paper-Back Texan: Father of the American West Hero," WESTERN HUMANITIES REVIEW, Summer 1957, pp. 267-275.

*26. Edward J. Leithead, "Legendary Heroes and the Dime Novel," AMERICAN BOOK COLLECTOR, March 1968, pp. 22-27.

*27. Edward J. Leithead, "The Outlaws Rode Hard in Dime Novel Days," AMERICAN BOOK COLLECTOR, Dec. 1968, pp. 13-19.

28. Jo W. Lyday, MARY AUSTIN: THE SOUTHWEST WORKS, Austin: Steck-Vaughn, 1968. Number 16 in Steck-Vaughn's Southwest Writers Series.

*29. May Louise McVicker, THE WRITINGS OF J. FRANK DOBIE: A BIBLIOGRAPHY, Lawton, Oklahoma: Museum of the Great Plains, 1968.

*30. Alice K. Melcon, CALIFORNIA IN FICTION, Berkeley: U of California Press, 1961.

31. John R. Milton, "The American West: A Challenge to the Literary Imagination," WESTERN AMERICAN LITERATURE, Winter 1967, pp. 267-284.

*32. Jay Monaghan, THE GREAT RASCAL: THE LIFE AND ADVENTURES OF NED BUNTLINE, Boston: Little, Brown, 1951. Biography of E. Z. C. Judson, dime novelist.

*33. S. Griswold Morley, "Cowboy and Gaucho Fiction," NEW MEXICO QUARTERLY REVIEW, Autumn 1946, pp. 253-267.

34. Mary Noel, VILLIANS GALORE. . . THE HEYDAY OF THE POPULAR STORY WEEKLY, NY: Macmillan, 1954.

35. Edmund Pearson, DIME NOVELS; OR, FOLLOWING AN OLD TRAIL IN POPULAR LITERATURE, Port Washington, NY: Kennikat Press, 1968. Reprint of the 1929 work.

36. Charles D. Peavy, "Coming of Age in Texas: The Novels of Larry McMurtry," WESTERN AMERICAN LITERATURE, Fall 1969, pp. 171-188.

*37. Levi S. Peterson, "The Primitive and the Civilized in Western Fiction," WESTERN AMERICAN LITERATURE, Fall 1966, pp. 197-207.

*38. William T. Pilkington, "Aspects of the Western Comic Novel," WESTERN AMERICAN LITERATURE, Fall 1966, pp. 209-217.

*39. Lawrence C. Powell, THE ROOTS OF REGIONAL LITERATURE (a Lecture Delivered at New Mexico HighlandsUniversity, Las Vegas, on June 29, 1959), Las Vegas, New Mexico: C. Hertzog, 1959.

40. Quentin Reynolds, THE FICTION FACTORY, OR FROM PULP ROW TO QUALITY STREET: THE STORY OF 100 YEARS OF PUBLISHING AT STREET AND SMITH, NY: Random House, 1955.

*41. May Rhodes, THE HIRED MAN ON HORSEBACK, Boston: Houghton, 1938. Biography of Eugene Manlove Rhodes by his wife.

42. Orlan Sawey, "Bernard DeVoto's Western Novels," WESTERN AMERICAN LITERATURE, Fall 1967, pp. 171-182.

*43. Henry Nash Smith, "The Dime Novel Heroine," SOUTHWEST REVIEW, Spring 1949, pp. 182-188.

*44. Henry Nash Smith, "The Western Hero in the Dime Novel," SOUTHWEST REVIEW, Summer 1948, pp. 276-284.

*45. C. L. Sonnichsen, "Tombstone in Fiction," JOURNAL OF ARIZONA HISTORY, Summer 1968, pp. 58-76.

*46. Wallace Stegner, "History, Myth, and the Western Writer," AMERICAN WEST, May 1967, pp. 61-62, 76-79.

*47. Edward L. Tinker, THE HORSEMEN OF THE AMERICAS AND THE LITERATURE THEY INSPIRED, Austin: U of Texas Press, 1967.

*48. Owen Ulph, "Literature and the American West," AMERICAN WEST REVIEW, March 15, 1967, pp. 9, 29-31.

49. Don D. Walker, "Reading on the Range: The Literary Habits of the American," ARIZONA AND THE WEST, Winter 1960, pp. 307-318.

50. Ray B. West, Jr., "Four Rocky Mountain Novels," ROCKY MOUNTAIN REVIEW, Autumn 1945, pp. 21-28.

51. Max Westbrook, "The Themes of Western Fiction," SOUTHWEST REVIEW, Summer 1958, pp. 232-238.

52. J. William, "Western: Definition of the Myth," NATION, Nov. 18, 1961, pp. 401-406.

53. Vernon Young, "An American Dream and Its Parody," ARIZONA QUARTERLY, Summer 1950, pp. 112-123.

SHOPTALK: A Column of Brief Ideas and Sundry Thoughts about Southwestern Literature and Culture in the English Classroom

Since 1953, the Western Writers of America have given Golden Spur Awards to the best Western novel, the Best Western historical novel (the distinction between "Western" and "Western historical" is fuzzy at best), the best Western non-fiction book, the best Western juvenile, and the best Western short story. A list of all the winners from 1953 to 1966 can be found in THE ROUNDUP for April 1968. Winners for best Western novel, best Western historical novel, and best Western juvenile are listed below.

WESTERN NOVEL	WESTERN HISTORICAL NOVEL
1953--Lee Leighton's LAW MAN	Lucia Moore's THE WHEEL AND THE HEARTH
1954--Wayne Overholser's THE VIOLENT LAND	John Prescott's JOURNEY BY THE RIVER
1955--L.P.Holmes' SOMEWHERE THEY DIE	no award
1956--Leslie Ernenwein's HIGH GUN	John C. Hunt's GENERATIONS OF MEN
1957--Elmer Kelton's BUFFALO WAGONS	Dan Cushman's SILVER MOUNTAINS
1958--Noel Loomis' SHORT CUT TO RED RIVER	Amelia Bean's THE FANCHER TRAIN
1959--Nelson Nye's LONG RUN	John Prebble's THE BUFFALO SOLDIERS
1960--Will Brown's THE NAMELESS BREED	Henry Allen's FROM WHERE THE SUN NOW STANDS
1961--Giles Lutz's THE HONYOCKER	William Haines' THE WINTER WAR
1962--Fred Grove's COMANCHE CAPTIVES	Don Berry's MOON TRAP
1963--Leigh Brackett's FOLLOW THE FREE WIND	Henry Allen's THE GATES OF THE MOUNTAINS
1964--Benjamin Capps' THE TRAIL TO OGALLALA	E.E.Halleran's INDIAN FIGHTER
1965--Benjamin Capps' SAM CHANCE	Todhunter Ballard's GOLD IN CALIFORNIA and Vardis Fisher's MOUNTAIN MAN
1966--Herbert Purdom's MY BROTHER JOHN	Garland Roark and Charles Thomas' HELL-FIRE JACKSON
1967--Lee Hoffman's THE VALDEZ HORSES	Chad Oliver's THE WOLF IS MY BROTHER
1968--Louis L'Amour, DOWN THE LONG HILLS	Lewis Patten's THE RED SABBATH
1969--Clifton Adams' TRAGG'S CHOICE	Benjamin Capps' THE WHITE MAN'S ROAD

WESTERN JUVENILE

1953--Frank Robertson's SAGEBRUSH SORRELL
1954--Stephen Payne's YOUNG HERO OF THE RANGE
1955--Paul Sharp's WHOOP-UP COUNTRY
1956--Charles Niehuis' TRAPPING THE SILVER BEAVER
1957--Jim Kjelgaard's WOLF BROTHER
1958--Dale White's STEAMBOAT UP THE RIVER
1959--Dale White's HOLD BACK THE HUNTER
1960--Ramona Maher's THEIR SHINING HOUR
1961--J.R.Williams' THE HORSE-TALKER
1962--Natlee Kenoyer's THE WESTERN HORSE
1963--Sid Fleischman's BY THE GREAT HORN SPOON and Mari Sandoz's THE STORY CATCHER
1964--Richard Wormser's RIDE A NORTH-BOUND HORSE
1965--Rutherford Montgomery's THE STUBBORN ONE
1966--Annabel and Edgar Johnson's THE BURNING GLASS
1967--Evelyn Lampman's HALF BREED and Betty Baker's THE DUNDERHEAD WAR
1968--Elizabeth Burleson's MIDDL'UN
1969--Wayne Overholser and Lewis Patten's THE MEEKER MASSACRE

The National Cowboy Hall of Fame and Western Heritage Center (1700 N.E.63rd St., Oklahoma City, Oklahoma 73111, on US Highway 66) has been giving Western Heritage Awards to outstanding Western motion picutres, factual television programs, fictional television programs, Western documentary films, Western non-fiction books, Western novels, Western juveniles, Western art books, Western magazine articles, and Western music since 1960. Write to Susan Allen, Director, Public Relations, at the National Cowboy Hall of Fame for a full list of winners and sundry other materials for your English classes. The outstanding Western novel and outstanding Western juvenile book award winners might be compared with the Western Writers of America list above.

WESTERN NOVEL	WESTERN JUVENILE BOOKS
1960--no award	no award
1961--James Horan's THE SHADOW CATCHER	Gene Caesar's KING OF THE MOUNTAIN
1962--Edward Abbey's FIRE ON THE MOUNTAIN	Charles Clifton's THE BOOK OF THE WEST
1963--Robert Roripaugh's HONOR THY FATHER	Betty Baker's KILLER-OF-DEATH
1964--Thomas Berger's LITTLE BIG MAN	Paul Wellman's THE GREATEST CATTLE DRIVE
1965--Vardis Fisher's MOUNTAIN MAN	Cari Hodges' LAND RUSH
1966--Bill Gulick's THEY CAME TO A VALLEY	Marguerite Henry's MUSTANG: WILD SPIRIT OF THE WEST
1967--Robert Flynn's NORTH TO YESTERDAY	Eric Scott's DOWN THE RIVERS, WESTWARD HO!
1968--Fred Grove's THE BUFFALO RUNNERS	Weyman Jones' EDGE OF TWO WORLDS
1969--Benjamin Capps' THE WHITE MAN'S ROAD	Jessie Hosford's AN AWFUL NAME TO LIVE UP TO

Two delightful and informative magazines of the West are TRUE WEST and FRONTIER TIMES, both reminiscent of the old pulp magazines but both readable and helpful. Published by Western Publications, P. O. Box 3338, 1012 Edgecliff Terrace, Austin, Texas 78704 in alternate months, they abound in articles like "Whiskey Traders of Fort Whoop Up," "Curse of the Sanchez Treasure," "The West of Gary Cooper," "When Siringo Was Marked for Death," and "Sweet Trails to the Gallows," fun to read and surprisingly informative. The same company produces an annual called GOLD, now in its 4th edition, with articles like J. Frank Dobie's "The Lost Apache Mine," and Nell Murbarger's "Hell Hole of the San Bernadinos." Good reading. Perhaps more scholarly but often just as exciting reading about the West can be found in magazines like AMERICAN WEST, AMERICAN BOOK COLLECTOR (see the section on Western books each issue), AMERICAN HISTORICAL REVIEW, ARIZONA AND THE WEST, ARIZONA HISTORICAL REVIEW, JOURNAL OF ARIZONA HISTORY (first called ARIZONIANA), BOOKS OF THE SOUTHWEST, CALIFORNIA HISTORICAL SOCIETY QUARTERLY, HUNTINGTON LIBRARY QUARTERLY, JOURNAL OF AMERICAN FOLKLORE, JOURNAL OF THE WEST, THE KIVA, THE LIVING WILDERNESS, MONTANA, NATIONAL PARKS MAGAZINE, NEW MEXICO HISTORICAL REVIEW, NEW MEXICO QUARTERLY, PACIFIC HISTORICAL REVIEW, PLATEAU, SIERRA CLUB BULLETIN, SOUTHWESTERN HISTORICAL QUARTERLY, SOUTHWEST REVIEW, TEXAS QUARTERLY, UTAH HISTORICAL QUARTERLY, WESTERN AMERICAN LITERATURE, WESTERN FOLKLORE, WESTERN HISTORICAL QUARTERLY, WESTERN HUMANITIES REVIEW, and WESTERN REVIEW. If few of these journals are aimed specifically at English teachers, all of them are worth reading, and all are valuable to anyone curious about the Southwest or West, the people, the customs, the folklore, the history, the literature, the spirit of the time and place. Just browsing in the journals above or (others) would be fun for teachers and students, and they might learn something.

Two handy new sources of Southwestern material are Gerald W. Haslams' FORGOTTEN PAGES OF AMERICAN LITERATURE (Boston: Houghton, 1970) and J. Golden Taylor's THE LITERATURE OF THE AMERICAN WEST (Boston: Houghton, 1971). Haslam's book collects material from four American minority groups--Indians, Asians, Chicanos, and Blacks. A few lines from the introductory essay, "The Forgotten Pages," bear repeating--"The study of literature is a seminal human endeavor, for literature is an integral part of all human culture . . . American literary scholarship has traditionally tended to reflect the social and racial prejudices of the nation's dominant white majority and, in so doing, has denied the efficacy of values reflected in the forgotten pages of our national literature . . . What is most tragic is that literary narrowness is self-perpetuating with each generation of students largely unaware of the eclectic richness of their own nation, and consequently undisposed to look beyond the confines of the dominant culture's experience in search of literary art." A fine collection. Taylor's book may become the text in Southwestern or Western Literature courses, an excellent collection of materials on the western novel, texts of western short novels and short stories and poetry and essays and nature and narratives and myths and humor. Taylor's preface begins, "The diversity, richness, and challenge of life in the American West during the past century and a half, and the excellence and variety of the portrayal of that life in literature are very little known in these United States--even in the West itself. My primary purpose in editing THE LITERATURE OF THE AMERICAN WEST has been to establish these facts by selecting and making available in one inexpensive volume some of the best selections of western literature in the various genres." Taylor is right on the first count. He's successful on the second. A must for any English teacher remotely considering any Western material.

An important set of articles on the national parks by Robert Cahn is collected under the title, WILL SUCCESS SPOIL THE NATIONAL PARKS? ($1.00 from the Christian Science Publishing Society, One Norway St., Boston, Mass.). Cahn's prize-winning articles (1969 Pulitzer Prize for National Reporting) first appeared in THE CHRISTIAN SCIENCE MONITOR from May through August 1968 and concern problems of wildlife and people and traffic and garbage and politics and wilderness areas in our national parks, one of our last sanctuaries from the civilization we have produced. Well written and provocative for anyone who cares about the idea of wilderness.

Two fine (and fun) articles on the western film are Mody C. Boatright's "The Formula in Cowboy Fiction and Drama," WESTERN FOLKLORE, April 1969, pp. 136-145, and John G. Cawelti's "The Gunfighter and Society," AMERICAN WEST, March 1968, pp. 30-35, 76-78. Boatright details 7 plots that will cover most westerns.

- Plot I. "The central character is a 'roving cowhand, usually with a buddy who serves as a foil,' he drifts from place to place, if not seeking adventure always ready for it. At each place he visits, he takes the part of the weak against the strong."
- Plot II. "The hero is going on in the even tenor of his way when something occurs, either in the community where he lives or in some place he happens to be, apparently by accident, that morally compels him to act in behalf of others."
- Plot III. "The hero is suspected of a crime he did not commit."
- Plot IV. "A crime has been committed against someone close to the hero which must be avenged."
- Plot V. "The hero, usually a peace officer, has been responsible for a villain's being sent to jail."

Plot VI. "The hero attempts some legitimate activity in connection with his business."

Plot VII. "A strong character migrates to a new country and builds an empire. He may be ruthless in the protection of his property rights as he understands them." (pp. 140-142)

Cawelti's discussion of the "adult" western is intriguing. "The new adult Western, however, has a completely different way of presenting the relation between individual and society. In these Westerns violence and agression originate as much in society as in the individual. Instead of being a passing phase, violence is presented as endemic to society. Moreover, the hero himself is inextricably involved in society's ambiguous conflict between order and violence. He cannot move freely in and out of society like the benevolent outlaw, and he cannot escape from the imperatives of violence by settling down as a peaceful citizen, because society cannot abandon its own complex involvement with violence." (p. 77)

Keeping in touch with friends and relatives in small western towns and asking them to alert you to news items in their hometown papers might pay off for your English classes. A recent article in the BEAVER (UTAH) PRESS with Butch Cassidy's sister in connection with the popular movie, BUTCH CASSIDY AND THE SUNDANCE KID, would surely prove to students that the West was really quite a place and that some people still living were there. Sometimes, teachers forget that sources of Western history and folklore and literature are available--museums, old files of newspapers, and people who were there. Just a few quotations from Mrs. Lula Parker Betenson, Cassidy's sister. "We never talked about my brother outside the family. We were ashamed and embarrassed about the things he did. But within the family, seems like it's all we ever talked about. He broke my folks' hearts." "Butch Cassidy wasn't killed by the Bolivian army. He lived to be 69 and died a natural death in 1936 in this country. Everyone in the family and a few others have always known my brother was not shot down and left for dead in South America." "A lot of things have been written over the years--way back since before the turn of the century about my brother, in books, magazines, and dime novels. Some of it is factual, much of it made-up stuff without an ounce of truth. His life was colorful enough without dressing it up with untruths. Some of the drivel written about my brother makes me mad enough to want to kick the writers in the britches." "Never did any of us in the family hear of anyone--even those he robbed--say they didn't like my brother. Even the officers that had contact with him." "He was a good looker but not handsome like Paul Newman in the movie." (BEAVER UTAH PRESS, August 13, 1970.)

A good review of the fanciful and imaginative and creative and in many cases just-plain-wrong guidebooks that compelled many to join the forty-nine California goldrush and the fifty-nine Colorado goldrush is Ray A. Billington's "Books That Won the West," AMERICAN WEST, August 1967, pp. 25-32, 72-75. "All had three characteristics in common: they minimized the investment necessary to reach the gold fields; they pictured the journey westward as far shorter and easier than it was; and they magnified the wealth that awaited at the end of the trail." "If thousands of young men started westward impelled by the belief that they could stroll comfortably to the diggings and there stuff their pockets with nuggets, the guidebooks were at least partially responsible." "One /guidebook/ told of a miner who had found a nugget weighing 839 pounds; unable to move it, and afraid it would be stolen, he had been sitting on it for sixty-seven days and at last report was offering $27,000 for a plate of beans. Another described a magnetic grease that sold for $94 a box and was applied to the body of a miner; thus equipped he could roll down any hill, picking up a fortune in gold with each turn. Still another pictured a poker game at the mines with the bets in dust. One man opened with a handful, the next raised him a double handful, and the third went a pint better. Said the first, 'I go you a quart better.' 'Well,' said the second, 'I see that and go you a gallon better.' 'Here Jim,' said the third, 'watch my pile while I go out and dig enough to call him.'" A wonderful article for teachers and students alike.

Discussing Western movies and television programs, a TIME writer said, "The western is really the American morality play, in which Good and Evil, Spirit and Nature, Christian and Pagan fight to the finish on the vast stage of the unbroken prairie. The hero is a Galahad with a six-gun, a Perseus of the purple sage. In his saddlebags he carries a new mythology, an American Odyssey that is waiting for its Homer. And the theme of the epic, hidden beneath the circus glitter of the perennial Wild West show, is the immortal theme of every hero myth: man's endless search for the meaning of his life." (TIME, March 30, 1959, p. 53)

Anything by Frank Dobie is worth reading, and his comments about regional writing might be of interest to English teachers. "Good writing about any region is good only to the extent that it has universal appeal. . .Among the qualities that any good regional writer has in common with other good writers of all places and times is intellectual integrity. Having it does not obligate him to speak out on all issues or, indeed, on any issue. He alone is the judge whether he will continue to sport with Amaryllis in the shade or forsake her to write his own Areopagitica. . .Nothing is too trivial for art, but good art treats nothing in a trivial way. Nothing is too provincial for the regional writer, but he cannot be provincial-minded toward it. . .To an extent, any writer anywhere must make his own world, no matter whether in fiction or non-fiction, prose or poetry. He must make something out of his subject. What he makes depends upon his creative power, integrated with a sense of form. . . Writers will always be listening for the rhythms of their living places." ("The Writer and His Region," SOUTHWEST REVIEW, Spring 1950, pp. 81-87)

The October 1970 ARIZONA HIGHWAYS issue on "Cattle, Guns and Cowboys" has pictures worth using in teaching any Western novel or Western unit. Slides of the pictures can be purchased directly from ARIZONA HIGHWAYS, 2039 W. Lewis Ave., Phoenix 85009, or they can be made with any copying camera. The issue also has a brief comment about the National Cowboy Hall of Fame in Oklahoma City.

"In cowboy fiction, the contrast between North America and South America is as sharp as possible. On the one side you find snappy narrative and juvenile psychology; on the other, the studied writings of masters of the novel who have learned their art in the European tradition. Perhaps the carry-over of that same tradition explains the still more marked contrast in the underlying spirit. In these United States, whether one reads a tawdry thriller or an authentic account of the cowpuncher's daily feats, one receives a sense of abounding strength, of optimism for the future. This cowboy never doubts that he is in a splendid profession. He can leave it if he likes, but he doesn't like. He may be a hired hand, but he is the master of his soul. He is not a victim, either of fate or circumstance. He embodies a healthy pioneer energy--the same force that carried the emigrants to California. He does not spend his hours in voluble self-pity. . .Gaucho novels terminate on a note of stark tragedy, excepting only DON SEGUNDO SOMBRA, which moves on a calm and even note throughout. . . In the last analysis, the spiritual difference between the gaucho and the cowboy reflects the society from which they came. The tradition of Spain springs out of lengthy political coils that tangle feet and cramp minds. They lassoed the wild roamer of the llanos. But in the free atmosphere of this young democracy, the cowboy cracked his heels in the air, waved his hat, and let life buck. When it finally threw him, he landed on his feet, with no regrets, qualms, or philosophies." S. Griswold Morley, "Cowboy and Gaucho Fiction," NEW MEXICO QUARTERLY REVIEW, Autumn 1946, p. 265 & 267. Was Morley's assessment right even in 1946?

A recent poll of 250 film critics selected the 12 all-time best Western films. In alphabetical order, they were BUTCH CASSIDY AND THE SUN DANCE KID (1969), CIMARRON (1931), DUEL IN THE SUN (1946), THE GUNFIGHTER (1950), HIGH NOON (1952), LONELY ARE THE BRAVE (1962), THE OX-BOW INCIDENT (1943), RED RIVER (1948), SHANE (1953), STAGECOACH (1939), TRUE GRIT (1969), and THE WILD BUNCH (1969). No list of any "all-time best" Westerns will please everyone, but how could any serious film critic include such pretentious duds as DUEL IN THE SUN or TRUE GRIT? And what of great films like THE MAGNIFICENT SEVEN or RIDE THE HIGH COUNTRY (surely one of the greatest of all Westerns) or MY DARLING CLEMENTINE or TREASURE OF THE SIERRA MADRE (or isn't that a Western?) or DESTRY RIDES AGAIN (the James Stewart version) or ONE EYED JACKS or 3:10 TO YUMA?

Want to show your class some Western films? Some of the newest ones are prohibitively expensive, but some old standards cost little and deserve English teacher consideration. Prices below indicate the differences in rental charges. Only a very few distributors and films are listed. For your own selection, do some browsing in film catalogues. A + indicates the price is based on a sliding scale. Brandon Films (write Western Cinema Guild, 244 Kearney St., San Francisco, 94108)

CHEYENNE AUTUMN ($37.50), MAJOR DUNDEE (Sam Peckinpah's potentially great film, damaged through editing, $35.00), THEY CAME TO CORDURA ($27.50), 3:10 TO YUMA ($22.50).

Budget Films (4590 Santa Monica Blvd., LA, 90029), usually the best prices.

COWBOY ($24.50), THE MAN FROM LARAMIE ($22.50), 3:10 TO YUMA ($18.75), RAMROD ($14.50), FOUR FACES WEST (an excellent Joel McCrae film based on Eugene Manlove Rhodes' PASO POR AQUI, $10.95), THE BARON OF ARIZONA ($8.95).

Films Incorporated (5625 Hollywood Blvd., Hollywood, 90028)

THE GUNFIGHTER ($24.00+), THE MAN WHO SHOT LIBERTY VALANCE ($30.00+), ONE EYED JACKS ($30.00+), RIDE THE HIGH COUNTRY (the great Sam Peckinpah film, $30.00+), SHANE ($40.00+), TALL IN THE SADDLE (a good John Wayne film, $15.00+), WARLOCK ($24.00+), MY DARLING CLEMENTINE ($30.00+), HUD ($50.00+), THE STALKING MOON ($50.00+), THE OUTRAGE ($24.00+), BAD DAY AT BLACK ROCK ($35.00+), TRUE GRIT ($85.00+ and over-priced at $5.00), BUTCH CASSIDY AND THE SUNDANCE KID ($200.00), BLUE ($30.00+), WILL PENNY ($30.00+), THE OX-BOW INCIDENT ($24.00+), WAGONMASTER (John Ford's little known masterpiece, $35.00+).

Modern Sound Pictures (1410 Howard St., Omaha, Nebr. 68102)

CHEYENNE AUTUMN ($52.50), MAJOR DUNDEE ($37.50), THEY CAME TO CORDURA ($27.50), COWBOY ($27.50), 3:10 TO YUMA ($20.00), TO THE LAST MAN ($15.00).

Museum of Modern Art, Film Dept. (11 W. 53rd St., NY 10019)

THE COVERED WAGON (silent classic, $40.00), THE TOLL GATE (Wm. S. Hart's great Western, $35.00), THE VIRGINIAN (sound with Gary Cooper and Walter Huston, $45.00), RUGGLES OF RED GAP ($40.00), MY DARLING CLEMENTINE ($45.00), THE GUNFIGHTER ($40.00).

Roa's Films (1696 N. Astor St., Milwaukee, 53202)

TEXAS ($10.00), COWBOY ($33.75), STAGECOACH (the 1939 goodie with John Wayne, a remarkable film, $17.50).

Swank Motion Pictures (201 S. Jefferson Ave., St. Louis, 63166)
DEATH OF A GUNFIGHTER ($75.00), DESTRY RIDES AGAIN ($37.50).

"The" Film Center (915 12th St., N.W., Washington D.C., 20005)
FOUR FACES WEST ($10.00), THEY CAME TO CORDURA ($30.00), 3:10 TO YUMA ($20.00), MAN FROM LARAMIE ($25.00), MAJOR DUNDEE ($52.50).

Twyman Films (329 Salem Ave., Dayton, Ohio 45401)
CAT BALLOU ($100.00), A BIG HADN FOR THE LITTLE LADY ($37.50), HIGH NOON ($37.50), 3:10 TO YUMA ($22.50), COWBOY ($33.75).

United Films (1122 S. Cheyenne, Tulsa, 74119)
UNION PACIFIC ($22.50), LONELY ARE THE BRAVE ($65.00+).

Really interested in teaching a unit or an elective on Western or Southwestern literature and culture? Don't settle for secondary sources like books all the time--get out into your community and look for people who were there, people who grew up on ranches or saw Butch Cassidy or lived near the OK Corral. Get them into your classroom and breathe reality into your study of our area. Read things like Roscoe G. Willson's "Arizona Days" in the Sunday ARIZONA REPUBLIC. Whether you teach in the biggest city or smallest hamlet of Arizona, you are close to source material. Use it.

Dime Novels may not satisfy many definitions of "literature" and English teachers could presumably teach forever without reading any or using them in class, but they are fun to read and they often give a better sense of time and place than more sophisticated literature. Besides that, students might get a kick out of seeing and reading material contemporary with the "Old" west. From 1945 to 1960, Charles Bragin (1525 W. 12th St., Brooklyn, NY) published facsimile reprints of some Dime Novels and some are still available at $2.00 per copy. Among them are FRANK READE AND HIS STEAM MAN OF THE PLAINS (good science fiction Western), Ned Buntline's WILD BILL'S LAST TRAIL, BIG FOOT WALLACE, THE JAMES BOYS IN NO MAN'S LAND, DEADWOOD DICK, CUSTER'S LAST STAND, THE GOLCONDA GOLD MINE, YOUNG WILD WEST:, THE PRINCE OF THE SADDLE, ROCKY MOUNTAIN SAM and THE HUGE HUNTER: OR, THE STEAM MAN OF THE PRAIRIES. The tiny print may hurt your eyes, the sometimes too romanticized tales may amuse you, and the frequently appalling and dated style may irritate you, but all-in-all, you'll find them worth your time. So will your students.

Interested in nature and ecology? You can begin a small paperback library of great natural and ecological literature at little cost. Basics for such a paperback collection would be John Muir's THE MOUNTAINS OF CALIFORNIA and YOSEMITE (both in Anchor paperbacks), John Wesley Powell's THE EXPLORATION OF THE COLORADO RIVER (Anchor), Mary Austin's beautiful THE LAND OF LITTLE RAIN (Anchor), Arthur Godfrey's collection of readings, THE ARTHUR GODFREY ENVIRONMENTAL READER (stuff from Rachel Carson and Edward Abbey and Aldo Leopold and Robert Rienow and Wesley Marx, maybe the best inexpensive collection on the market, Ballantine Books), William Schwartz's collection of papers from the Sierra Club Wilderness Conferences, VOICES FOR THE WILDERNESS (Sierra Club-Ballantine Books), and Hugh Fosburgh's A CLEARING IN THE WILDERNESS (Curtis). For background material relating nature to literature, Thoreau is unbeatable, but so are books like Roderick Nash's WILDERNESS AND THE AMERICAN MIND (Yale U paperback), Wilson O. Clough's THE NECESSARY EARTH: NATURE AND SOLITUDE IN AMERICAN LITERATURE (U of Texas Press), Richard W. B. Lewis' THE AMERICAN ADAM: INNOCENCE, TRAGEDY, AND TRADITION IN THE NINTEENTH CENTURY (U of Chicago Press), Arthur A. Ekrich's MAN AND NATURE IN AMERICA (Columbia U Press), Charles L. Sanford's THE QUEST FOR PARADISE: EUROPE AND THE AMERICAN MORAL IMAGINATION (U of Illinois Press), and Leo Marx's THE MACHINE IN THE GARDEN: TECHNOLOGY AND THE PASTORAL IDEAL IN AMERICA (Oxford U Press). Several journals will keep you up to date--THE SIERRA CLUB BULLETIN, THE LIVING WILDERNESS, THE AMERICAN WEST, and NATIONAL PARKS MAGAZINE.

A booklet, "Teaching Folklore in the Classroom," published by the Kansas Folklore Society can be purchased by writing the editor, William E. Koch (1715 Leavenworth, Manhattan, Kansas 66502) for $1.00 plus 25¢ postage. Published in 1960, the 77 page booklet has chapters on "Tall Tales and Local Legends," "Teenage Customs and Taboos," "Folkmusic," "Folkwisdom," "Legends, Place Names, and Pioneer Stories," "Dances and Games," etc. Worth getting.

How would your students react to a letter to the editor which denounced the concept of wilderness, suggested that the United States had become great because it had opened the wilderness and not kept it safe and useless, and recommended that special blacktop paths be built with tax money to open up the Superstitions and the Mazatzals? The 3rd and 4th paragraphs might be worth using in class.

"I, myself, have a war-surplus Army tank which I have spent a great deal of money and spare time rebuilding, and it is getting to where there are few places where I can run it on my weekends. It has a 1,450 hp. aircraft-type engine, with open exhausts, and it really 'makes the woods ring' when I get it to working out through brush and trees and over hills. I defy any of those short-pants bird-watchers or long-hairs to tell me that my tax dollars don't entitle me to just as much use of wilderness areas as they think they are entitled to.

And another thing. My elderly father is now confined to a wheelchair after a long work life spent in manufacturing special varmint-killing devices like cyanide-shooting guns and spring traps. By way of helping to keep smog down, he has the wheelchair powered by an electric motor. After all my father did to help rid this country of the predatory livestock-killers (sheep and deer killers, too) he should certainly, now, in his retirement years, be allowed to go out and visit some of the wilderness that he helped make safe for these conservation freaks." (PHOENIX GAZETTE, Oct. 19, 1970, p. 7) Swiftian satire? Compelling argument? Semantic gymnastics? What?

If you're interested in witty and angry and satirical writing, look at Vine Deloria's CUSTER DIED FOR YOUR SINS: AN INDIAN MANIFESTO (NY: Macmillan, 1969). A few samples might tempt you to read further.

"Indian reactions are sudden and surprising. One day at a conference we were singing 'My Country 'Tis of Thee' and we came across the part that goes:

Land where our fathers died
Land of the Pilgrims' pride. . .

Some of us broke out laughing when we realized that o[illegible]athers undoubtedly died trying to keep those Pilgrims from stealing our [illegible]. In fact, many of our fathers died because the Pilgrims killed them as [illegible]ches. We didn't feel much kinship with those Pilgrims, regardless of who they did in." (p. 2)

"After Lyndon B. Johnson had been elected he came before the American people with his message on Vietnam. The import of the message was that America had to keep her commitments in Southeast Asia or the world would lose faith in the promises of our country.

Some years later Richard Nixon warned the American people that Russia was bad because she had not kept any treaty or agreement signed with her. You can trust the Communists, the saying went, to be Communists. Indian people laugh themselves sick when they hear these statements. America has yet to keep one Indian treaty or agreement despite the fact the United States government signed over four hundred such treaties and agreements with Indian tribes. It would take Russia another century to make and break as many treaties as the United States has already violated." (p. 28)

"One of the major problems of the Indian people is the missionary. It has been said of missionaries that when they arrived they had only the Book and we had the land; now we have the Book and they have the land. An old Indian once told me that when the missionaries arrived they fell on their knees and prayed. Then they got up, fell on the Indians, and preyed." (p. 101)

If you're looking for inexpensive materials on the Southwest, nature, past civilizations, contemporary problems, etc., don't overlook the publications of the Federal Government. Write to the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402, and ask for price lists on "Geology" or "Fish and Wildlife" or "Education" or "National Parks" or "Forestry" or "American History" or "Maps" or "Mines" or "Children's Bureau" or "Homes" or "Library of Congress" or any number of areas. Don't be bothered by the term, price lists--they're really catalogues. Among the materials inexpensively available are Historical Handbooks on Bandelier National Monument (44pp. & 25¢), Montezuma Castle National Monument (40pp. & 25¢), and Fort Union National Monument (68pp. & 30¢) all informative and well illustrated; brochures and maps from all the National Parks and Monuments; pamphlets on National-Forest Vacations, Wilderness, Camping, etc.; a new and beautifully illustrated brochure on "Search for Solitude" (33pp & 65¢); and a series of Conservation Yearbooks, all worth getting--QUEST FOR QUALITY (96pp. & $1.00) and RIVER OF LIFE (96pp. & $2.00). When you write the Superintendent of Documents, ask to be put on the mailing list for "Selected United States Government Publications," no cost and it will keep you informed on the new stuff coming out.

Getting publishers catalogues is still the best way of keeping up to date on what is worth buying, either for your personal collection or the school library. Here are a few publishers worth knowing for your Southwestern books.

U of Arizona Press--Box 3398, College Station, Tucson, Az. 85700.
U of California Press, 2223 Fulton St., Berkeley, California 94720.
U of Nebraska Press--901 N. 17th St., Lincoln, Nabraska 68508.
    (One of the great university presses for Western literature, especially for material in relatively inexpensive paperbacks)
U of Nevada Press--Reno, Nevada 89507.
U of New Mexico Press--Albuquerque, New Mexico 87106.
U of Oklahoma Press--1005 Asp Ave., Norman, Oklahoma 73069.
    (The finest of the university presses on Western literature, though in hardback and sometimes expensive if certainly not overpriced)
U of Utah Press--University of Utah, Salt Lake City, Utah 84112.
American West Publishing Co.--599 College Ave., Palo Alto, California 94306.
Best-West Publications--P. O. Box 759, Palm Desert, California 92260.
Calvin Horn, Publisher--P. O. Box 4204, Albuquerque, New Mexico 87106.
Caxton Printers--Caldwell, Idaho 83605 (lovely catalogue).
Howell-North Books--1050 Parker St., Berkeley, California 94710.
Huntington Library Publications--San Marino, California 91108.
Northland Press--Fort Valley Road, Falgstaff, Az. 86001 (look at this one).
Nugget Publishing Co.--Box 657, Tombstone, Az. 85638.
Rio Grande Press--Glorieta, New Mexico 87535.

The Scrimshaw Press--149 9th St., San Francisco, California 94103.
Sierra Club Books--1050 Mills Tower, San Francisco, California 94104. Paperback editions of the beautiful Sierra Club books can be purchased through Ballantine Books, 36 W. 20th St., New York City 10003.
Steck-Vaughan Co.--P. O. Box 2028, Austin, Texas 78767.
Sunset Books--Lane Magazine and Book Co., Menlo Park, California 94025.
Swallow Press--1139 S. Wabash Ave., Chicago, Illinois 60605.
Talisman Press--Georgetown, California.
Ward Ritchie Press--3044 Riverside Drive, Los Angeles, California 90039.

One of the most beautiful of the Sierra Club books (available from Ballantine in a paperback edition for $3.95 and worth every cent) is Jerry and Renny Russell's ON THE LOOSE, a highly personal account of two young boys and their attempt to find themselves in and through nature. Just a few lines from the preface by Jerry Russell may give some of the flavor of the book. "Actually, the eloquence of the wilderness is not a pattern for human eloquence. There lives no hardier fool than whoever shouts,'The scene inspired me to set pen to paper,' or brush to canvas, or thumb to lyre. The wilderness inspires nothing but itself. . . We live in a house that God built but that the former tenants remodelled--blew up, it looks like--before we arrived. Poking through the rubble in our odd hours, we've found the corners that were spared and have hidden in them as much as we could. Not to escape from but to escape to: not to forget but to remember. We've been learning to take care of ourselves in places where it really matters. The next step is to take care of the places that really matter." A lovely book.

Richard Erno's "The New Realism in Southwestern Literature," WESTERN REVIEW, Spring 1970 (pp. 50-54) is worth reading for its assessment of the differences between the old stereotyped shoot-'em-up western novel and the new more honest and realistic western novel. Erno cites a number of good modern western novels worth the English teacher's time, among them Hal Borland's WHEN THE LEGENDS DIE, Betty Baker's KILLER OF DEATH and DO NOT ANNOY THE INDIANS, Will Henry's ONE MORE RIVER TO CROSS (just about anything by Henry is worth reading), Charles Portis' TRUE GRIT, George Appell's POSSE, and Janice Holt Giles' SIX-HORSE HITCH. Words from Ernos's last paragraph are worth noting, "These new works dealing with the Southwest are respectable not only as realistic depictions of a real world but as artistic and imaginative journeyings into a world all too frequently oversimplified in the western literature of past decades. Using new situations, using old situations in new ways, insisting on historical authenticity, introducing humor and levity where all had been gray and dull before, probing beneath the superficial to the psychological and social problems of the Southwest, the new writers of this area have produced a literature which may now boldly and unashamedly emerge from the shadows cast by the clouds of the 'phony' western." (p. 54)

One of the more attractive of the government pamphlets on wilderness is "Search for Solitude: Our Wilderness Heritage" (U.S.Department of Agriculture, Forest Service, PA-942, June 1970, available for 65¢ from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402). Good description of the wilderness movement and its results, and some good quotations for English class, among them, Thoreau's "In wilderness is the preservation of the world," Aldo Leopold's "The richest values of wilderness lie not in the days of Daniel Boone, nor even in the present, but rather in the future," John Muir's "In God's wilderness lies the hope of the world--the great fresh, unblighted, unredeemed wilderness. The galling harness of civilization drops off, and the wounds heal ere we are aware," and James Russell Lowell's "Solitude is as needful to the imagination as society is wholesome for the character."